

copy and x

CKS

OFFICE OF SPECIAL SERVICE
HEADQUARTERS
CAMP KILMER, NEW JERSEY

1 September 1943.

Mrs. Edith Halper,
Downtown Gallery,
43 East 51st St.,
New York, N.Y.

Dear Mrs. Halper:

This Office has been presenting an exhibition of prints, cartoons, posters and photographs with great success in our Service Clubs. A letter has just been received from Mr. William Steig informing us that he would very much like to have an exhibition of his cartoons on view here but that he has nothing home and suggested that this Office communicate with you.

If you do have a sufficient number of Steig's cartoons, could you possibly extend us the courtesy of lending them to us for a few weeks. This Office is certain that they will be a great factor in raising the morale of the service men stationed here.

Very truly yours,

George L. Montgomery
GEORGE L. MONTGOMERY
2nd Lieut, TC.,
Service Club Officer

AA:etf

September 2, 1943

Dear Bob:

In a booklet I am issuing I want to include biographical notes on Pippin, including the following information:

BORN: When and Where
STUDIED: "
STARTED PAINTING CAREER: (?)
RECEIVED PRIZES:
REPRESENTED IN WHAT MUSEUMS AND PUBLIC INSTITUTIONS .

I need this information very promptly and should also like a clear photograph of him, preferably head and shoulders only against a light background, printed on glossy stock. If you have on hand a signature of his as it appears on his paintings, I should like to have that also.

Whatever happened about the Hicks? I expected to hear from you shortly after and also meant to write to you but the country got me as usual. I am returning to New York on September 8th when the gallery will reopen unofficially. I certainly hate getting back into that hectic swing.

My very best regards.

Sincerely yours

EGHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE INSTITUTE OF MODERN ART

138 Newbury Street, Boston 16, Massachusetts

September 3, 1943

Dear Mrs. Halpert:-

Thanks a lot for your letter. I am answering it at once, just, so to speak, to record to myself, that I am following up all the leads which are presented to me. But you need not pay any attention to it until you get yourself re-settled after your vacation is finished.

But I should like, if we can have them, a photograph or two of religious pictures by Breinin, a photograph of Sheeler's "Nativity" and of Levine's little picture. I suppose the latter is like the small "David and Saul" that Jim Plaut owns. If it is, I am very anxious to have it. I have seen Pippins's "Christ before Pilate"; we had it in our American Negro show last winter. Are there others? We shall, of course, re-imburse you for the photographs.

Russell Allen has been in New York, hunting for pictures by Sheeler and Levine for an American show we are putting on in October. If your galleries are open, he probably talked with your assistant. If not, he will undoubtedly track you down in a week or so. Didn't Sheeler do a picture of Bassington Hall? And is Bassington Hall in Williamsburg? And doesn't Mrs. Rockefeller own it? And if so, would it be possible for us to borrow it?

With sincere thanks,

Thomas M. Messer
Secretary.

THE ARTS CLUB OF CHICAGO

400 NORTH MICHIGAN AVENUE

TELEPHONE SUPERIOR 7272
CABLE ADDRESS "ARTCLUB"

Please address reply to
585 Longwood Avenue,
Glencoe, Illinois.

September 4th, 1943

Miss Edith Halpert,
Downtown Gallery,
New York City.

Dear Miss Halpert:

Mr. Sidney Janis has suggested that we write you to find out whether you have any suggestions as to how we could persuade Colonial Williamsburg to loan us the seven pictures which they have up to this time refused to loan for our exhibition of Four Centuries of American Primitive Painting.

They gave the very valid excuse that Colonial Williamsburg is now a very important tourist center due to the location of many camps in the surrounding country and that they would, therefore, require the presence of these pictures during the month of November. Mr. Janis seems to feel that you might have some suggestions that would be more forcible on Colonial Williamsburg than the writer's.

Hoping to hear from you, and with kind regards, I
am

Yours sincerely,

Wm Eisendrath

William N. Eisendrath
Chairman, Exhibition Committee

ES

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September 4, 1943

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Miss Mary Noble Smith
International Business Machines
590 Madison Avenue
New York, N. Y.

Dear Miss Smith:

One of my soldier artists asked whether I could obtain copies of the magazine issued by the International Business Machine -- THINK. This artist, Edmund Lowandowski of Milwaukee is Sergeant-Technician stationed at Mitchell Field, New York - 902 Eng. A. F. Hq. Company.

I am sure that he will be most grateful to you if there is a possibility of getting this publication.

The gallery reopens on September 8th and I hope that I will hear from you subsequently regarding the matter mentioned in your letter of some weeks past.

Sincerely yours

EGH1a

September 4, 1943

Mr. Karl Priebe, Director
The Kalamazoo Institute of Arts
Kalamazoo, Michigan

Dear Mr. Priebe:

Since this evidently constitutes your first exhibition at the Institute, I shall cooperate with you in sending a group of paintings by Julian Levi and Yasuo Kuniyoshi. Raymond Breinin will have a one man show current and no other pictures of his will be available. In the case of Jack Levine, we are completely sold out with the exception of two pictures which we are using in our opening show the latter part of September and through October.

Will six paintings by each of the artists be sufficient? A good many of the Kuniyoshi's are very large in dimension running up to canvases measuring 40 x 60. If you can use several of this size, I can increase the number to eight or nine varying both size and subject, and making a completely representative group of Kuniyoshi's work. Levi's are smaller and will not create a hanging problem.

I am returning to New York on September 8th. If you will send the information to the 51st Street address I shall assemble the material and send you photographs, biographical data, etc., for publicity. Naturally we hope that at least one sale will result. As a matter of fact, it is a definite policy of the gallery to arrange no one man groups without a sales guarantee. I am sure that when the pictures are on view there will be no difficulty in convincing your committee.

Sincerely yours

EGHla

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September 4, 1943

Lt. TC. George L. Montgomery
Service Club Officer
Office of Special Service Headquarters
Camp Kilmer, New Jersey

Dear Lt. Montgomery:

We shall indeed be glad to cooperate with you in
organizing a William Steig exhibition.

At present I am at my summer home and the gallery
is closed, but I expect to be back in town on
September 8th. Will you be good enough to let me
know when you would like to have this exhibition
and how many you can use. The drawings are matted
in uniform size -- approximately 15" x 20". This
may help you in gaging the quantity required.

Sincerely yours

EGHla

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purchaser is living, it can be assumed that the information
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September 4, 1953

Mr. Mark Perper
30 East 14 Street
New York, N. Y.

Dear Mr. Perper:

It was nice to hear from you.

After a summer vacation and detachment from everything connected with the gallery, I am now coming back to business problems. As a matter of fact, I have been mulling over my future plans and have definitely decided to maintain the original plan of concentrating on a group until business conditions are such that the entire group is taken care of. From time to time I may add young unknown artists who have never exhibited.

With the many galleries now endeavoring to find talented American artists, no problem should present itself to you. Even the French dealers are hunting for American artists. I should think that Paul Rosenberg should be very much interested in you.

I hope that you succeed in making a pleasant and successful connection.

Sincerely yours,

ECHla

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*Kuni
Schrann*

September 4, 1943

Mrs. James Schramm
1300 - 30th Street N. W.
Washington, D. C.

Dear Mrs. Schramm:

The receipted bill is enclosed. Thank you for the check.

I cannot tell you how delighted I am with your report that the entire family shared your enthusiasm. There is no greater satisfaction to the artist and the dealer than to know that a painting actually comes to life.

Kuniyoshi has not succeeded in locating the drawing and thinks it is at the gallery. As soon as I return on September 8th, I shall hunt for it. It is also possible that "Girl Thinking" may have been previously sold. If so, I shall send you a handsome substitute, giving your more variety. In any event, you will receive a drawing in the near future.

When I have occasion to be in Washington I certainly shall take advantage of your kind invitation to stop in. It will be a great pleasure to see you again. I hope that when you are in New York you will pay us a visit.

Sincerely yours

EGH1a

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542 Hayes St., West Lafayette, Indiana.
Sept. 8, 1943

Mrs. Edith Halpert,
The Downtown Gallery,
43 East 51st St.,
New York City,

Dear Mrs. Halpert,

Please find enclosed a money order for \$50.00.
\$50.00 of the same is to be applied to my account, while
the remaining \$10.00 is for a future purchase. This is
in accordance with our agreement.

I hope very soon to pay the balance. If it has
not all been paid by the end of the month you will
receive another \$10.00 deposit next month.

Yours very truly
Edmund S. Hueley

THE HYPERION PRESS

30 FIFTH AVENUE

PHONE: GRAMERCY 3-7287

NEW YORK 11, N. Y.

September 8, 1947

Dear Pvt. Levandowski:

We are publishing a book on "Art in the Armed Forces" which should be ready for publication about November 15th. This book will have photo reproductions in black and white and in color, and will have prefaces written by high ranking officers of the different services in the Armed Forces.

Your name was suggested to us by Edward R. Brown, and we are writing to ask you for photographs, 3 1/2 inch glossy print, of any of your painting, or drawing, or sketching, or anything else you have executed since you are in the Army, or since you have been in the Army, together with caption, name and biographical data.

Can you let us hear from you soon at the same time to your phone. Thanking you in advance, I am

Sincerely yours,

Aimee Crane

Aimee Crane, Editor.

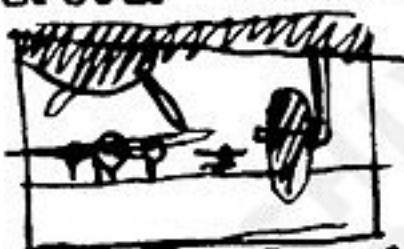
Pvt. Edmund Levandowski
905 Eng. A.F. Hq. Co.
Wichell Field, N.Y.

Dear Edith:

Do you imagine that a photograph of the following three water colors could be forwarded to The Hyperion Press.



TAIL GUNNER



B 25 BOMBERS



ATTACK ON PEARL HARBOR

It may be that they would use one of these in color!

Will drop you a line in a few days - Regards
What's cooking? What did you learn from Ralston Garfield? Ed.

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OFFICE OF SPECIAL SERVICE
HEADQUARTERS
CAMP KILMER, NEW JERSEY

CKS

9 September 1943.

Miss Edith G. Halpert, Director
The Downtown Gallery,
43 East 51st Street,
New York, N.Y.

Dear Miss Halpert:

Thanks indeed for your letter of the Fourth offering to send us a collection of William Steig's cartoons for display at our Service Clubs. Three dozen Cartoons would adequately fill the space available and make for a nice showing.

This Office would appreciate your sending these on to us at your earliest convenience. Cartoons will be well taken care of and will be returned to you in perfect shape. They will undoubtedly prove to be a big "hit" with the service men stationed on this Post.

Sincerely yours,

George L. Montgomery
GEORGE L. MONTGOMERY
2nd Lieut. TC,
Service Club Officer

GMM:etf.

STATE TEACHERS COLLEGE

~~STATE NORMAL SCHOOL~~
POTSDAM, NEW YORK

September 9, 1943

Downtown Gallery
43 East 57th St.
New York City

Gentlemen:

This summer I studied with Yasuo Kuniyoshi in Woodstock. I asked him whether he ever sent out exhibits of his lithographs to such institutions as ours and he referred me to your gallery. He seemed to think that you do have collections which you send out on exhibit.

Our State Teachers College in Potsdam has a small Museum and gallery and for several years we have tried to have small but worthwhile exhibits during the school year. Being far from larger centers and having very little money available, it has been very difficult to secure things that we really consider good. Having studied with Kuniyoshi so recently, I would be especially interested in having a small showing of his work. We have at present a vacancy in our Museum schedule for the month of November. Would it be possible for us to have a group of his lithographs for a couple of weeks at that time - and if so, what are your terms for such an exhibit?

I shall be pleased to hear from you promptly. Should also be glad to hear of any other available exhibit material for the future.

Yours very truly

Laura I. Woolsey

Laura I. Woolsey, Art Instructor

ROBERT G. MCINTYRE, PRESIDENT

MRS. WILLIAM MACBETH, VICE-PRESIDENT

HAZEL J. LEWIS, SECY & TREAS.

WILLIAM MACBETH

INCORPORATED

11 EAST 57TH STREET

NEW YORK, 22, N.Y.

PAINTINGS BY AMERICAN ARTISTS

DIRECTORS

ROBERT G. MCINTYRE
MRS. WILLIAM MACBETH
MRS. ROBERT W. MACBETH

FOUNDED 1892
INCORPORATED 1918

PHONE PLAZA 3-3174
CABLE BETHMAC NEW YORK

September 10th, 1943.


Dear Mrs. Halpert,

I am returning herewith the paintings you were good enough to let me have this summer.

I am sorry to have to tell you that after all the running around I did this summer, not to mention the trouble I put you to, I had a note from the man's secretary saying that "our Mr. So-and-So has already found the pictures he wants"!!

It's discouraging, thank you anyway!

Sincerely yours,



Mrs. Edith G. Halpert,
Downtown Gallery,
43 East 51st Street,
New York City.

THE ARTS CLUB OF CHICAGO

400 NORTH MICHIGAN AVENUE

TELEPHONE SUPERIOR 7272
CABLE ADDRESS "ARTCLUB"

Please address reply
to 585 Longwood Ave.,
Glencoe, Illinois.

September 11th, 1943

Edith Gregor Halpert, Director,
The Downtown Gallery,
43 East 51st Street,
New York City.

Dear Miss Halpert:

We are instructing W. S. Budworth & Sons to pick up
the following pictures:

Man in Cloak
Watermelons
The Warrior's Return
The Royal Psalmist
Boy in Blue
The Burnish Sisters
Child in Wicker Basket

on or about October 15th, for shipment to us for our exhibition,
Four Centuries of American Primitive Painting, which opens
November 1st.

Beginning October 15th, your pictures will be
insured by us for the total sum of \$7250., as specified in
your acceptances.

Hoping this is satisfactory, we are

Sincerely yours,

Wm Eisendrath

William N. Eisendrath,
Chairman, Exhibition Committee

ES

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THE KALAMAZOO INSTITUTE OF ARTS
KALAMAZOO, MICHIGAN

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Mrs. Edith S. Halpert
The Downtown Gallery
43 East 51 St. N.Y.

Dear Mrs. Halpert,

I am so grateful that I want to begin this by thanking you, very much, for your cooperation. It is indeed fine that you can have the pictures in Kalamazoo by the end of this month. We can easily use the large Kuniyoshi's and while six by each would be sufficient, we could take care of several extra. Might I suggest that you include one or two small paintings as the chances of a sale would be that much more possible.

And could you send the biographical material as soon as possible? Also photographs for news-paper reproduction if any are available. I will be back in Kalamazoo in a few days to take up permanent residence so that then is my address.

Again thank you,

Karl Priebe

September 13, 1943

September 14, 1943

Miss Laura I. Woolsey, Art Instructor
State Teachers College
Potsdam, New York

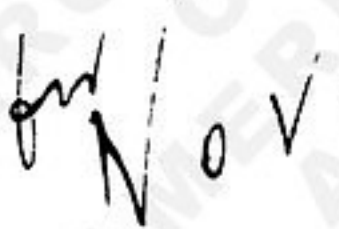
Dear Miss Woolsey:

We shall be glad to cooperate with you in sending
a collection of Kuniyoshi's lithographs to
Potsdam.

The packing will be taken care of at our expense,
but you will have to pay the shipping charges
both ways as well as the insurance premium,
starting on the shipping date and ending when
the prints are returned to us.

It is customary in all such cases to request the
purchase guarantee of at least one print. However,
we shall waive this in your case because of your
connection with Mr. Kuniyoshi, but hope that some
effort will be made in that direction.

Sincerely yours


EGH:la

September 15, 1943

Mr. Bartlett H. Hayes, Jr., Director
Addison Gallery of American Art
Phillips Academy
Andover, Massachusetts

Dear Mr. Hayes:

Finally I am enclosing a bill for the Lewandowski.
The price is \$125, but we promised to pay the Museum
of Modern Art the 10% which we shall do promptly,
now that the sale is actually consummated.

The \$2000 price may be quoted on the Kuniyoshi,
although we had increased the figures in the past
three years. If the museum decides to acquire it.
We shall allow a 15% discount. The publication price
on the Zorach will have to remain \$1500, as that is
the figure we have quoted, although \$1200 is the
Museum price we have quoted in this case. The Zorach
had its first showing in his one man exhibition held
here this year. I believe he has just returned from
Maine and I shall ask him whether he was inspired by
a country lass or a city maid.

Sincerely yours

EGH1a

September 15, 1943

Mr. Ralph Norton
Aome Steel Company
2840 Archer Avenue
Chicago, Illinois

Dear Mr. Norton:

Miss Swain recently sent me a photograph of the Zorach sculpture in its new setting and was delighted with the remarkable effect. The setting is most stunning. Zorach is equally happy about it.

Perhaps some time in the future you will consider a water color by Zorach, who is just as important in this medium as he is in sculpture. We have a superb group on hand which I should very much like to show you. It would add an interesting not to have the artist represented in both media.

In any event, I hope that you will pay us a visit when you are next in New York.

Sincerely yours

EGH1a

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PIETRO BELLUSCHI - ARCHITECT
W. H. CROWELL, F.A.I.A. I. G. SMITH, A.I.A. ASSOCIATES
2040 S. W. JEFFERSON STREET - PORTLAND, OREGON

September 16, 1943

The Downtown Gallery
43 East 51 Street
New York, New York

Gentlemen:

Attn: Mrs. Halpert

The Board of Directors of the Portland Art Association after a summer recess have finally met and unanimously approved the purchase of five of your prints. Mr. Davis, I understand, will send you a check for the amount.

I am enclosing my check for \$60.00 for the sixth print which I kept for my own. I hope you will forgive me for the delay, but the action of the board had to be awaited.

We are enjoying the prints very much and thank you very much for them.

Sincerely yours,

P. Belluschi

Pietro Belluschi, Architect

pb:ha
Enc. 1
(No. 284)

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September 16, 1943

Dear Mr. Chorley:

Several days ago I received a letter from William A. Eisendrath, Chairman of the Arts Club of Chicago regarding a very important exhibition called "Four Centuries of American Primitive Painting" to be held there shortly.

This gallery, as well as a number of important museums and private collectors are lending outstanding examples from their respective collections. A book by Sidney Janis is being issued simultaneously with the exhibition with reproductions of all the examples to be displayed.

Mr. Eisendrath wrote me asking whether I could do anything about further urging Colonial Williamsburg to lend the seven pictures enumerated in a previous letter from him. I do not know from whom it was addressed. However, there must be a record of it in your office. He further advised me that the loan was refused because the pictures are required during the month of November for the many tourists coming through at that time.

It is very embarrassing for me to enter this office, but I feel that you will understand my unwilling interference. Exhibitions such as planned at the Arts Club of Chicago are of vital educational value, not only for the public, but also for specialist and students of art. For this reason all institutions are willing to cooperate even if they are discomforted through the need of replacing or substituting other pictures for the period involved. In the case of Colonial Williamsburg, the collection has many outstanding examples (and I can say this in all due modesty) that the removal of seven would not interfere with the pleasure of the tourist. Some slight rearranging could no doubt be done to fill in the gaps. The same holds true in the many other cases involved, where the paintings asked for loan are on public view in institutions.

I hope that you will agree to lend the pictures and will forgive me for "butting-in".

Sincerely yours

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September 16, 1943

Mr. Fred Price
Ferargil Galleries
63 East 57 Street
New York, N. Y.

Dear Mr. Price:

I finally got back from the country and am now ready for any future plans involving our joint cooperation.

I think we should all be pleased with the results of the show held at the Ferargil. Fourteen sales are nothing to sneeze at, although the Downtown Gallery made only one. Incidentally, I note that in your report you list the correct figure of \$93.75 -- \$125 less 25% -- whereas, your check and statement have the figure of \$83.75. Is this an error or is there a deduction of \$10 for some other item? Would you please let me know.

I hope to see you soon.

Sincerely yours

EGH1a

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September 16, 1943

Mr. W. G. Russell Allen, Vice President
The Institute of Modern Art
138 Newbury Street
Boston 16, Massachusetts

Dear Mr. Allen:

The Sheeler painting "Bassett Hall" was commissioned by Mrs. John D. Rockefeller, Jr., who presented it to Colonial Williamsburg Incorporated. It now hangs (to the best of my knowledge) at the Williamsburg Inn and the person to address in connection with this is Mr. Kenneth Chapley.

Under separate cover I am sending you the two photographs I have on hand; "The Millionaire" and "The Old and the New". I have forwarded the negative of the "Banquet" to the photographer and hope that a print will be delivered in the near future.

None of the Sheeler photographs are in file and I would suggest that you write directly to him as he has the negatives in his studio in Irvington, New York -- Dows Lane. I would suggest that you ask Mr. Sheeler for his own photograph as well. Meanwhile, I am trying to locate one of Jack Levine's. The photographer promised to deliver it within the next few days. Needless to say, everybody is so extremely slow, busy or lackadaisical that I can make no definite promises on any of these.

Incidentally, why don't you ask the Whitney Museum to lend you "River Rouge", which would give you an important note in combination with the two other paintings you have selected. The only picture we have has been promised to Chicago and will not be available until January, long after your exhibition closes.

Sincerely yours

EGHla

September 16, 1943

Mr. Edward B. Rowan, Assistant Chief
Section of Fine Arts
1900 E Street N. W.
Washington 25, D. C.

Dear Mr. Rowan:

*Recd
Sept 17
1943*

Much to my chagrin, I found on my return to New York,
that "Mariachi" was out on exhibition and therefore
substituted "The Soldier and the Lady" an equally
good and more important painting by Mitchell Siporin.
I am sorry that this mix up occurred, but I did not
have any records in Connecticut and worked from
memory which did not serve me well at this time.
No doubt the picture has reached you.

Ernst

Sincerely yours

EGHLa

ALBANY INSTITUTE of HISTORY and ART

Founded 1791

ALBANY, NEW YORK

LEDYARD COGSWELL, JR., President
PETER D. KIERNAN, 1st Vice-President
HARRY ELDRIDGE, 2nd Vice-President
LAURENCE MCKINNEY, Secretary
CLARENCE E. NEWMAN, Treasurer
J. D. HATCH, JR., Director

September 20, 1943

Dear Mrs. Halpert:

In November of this year we are having an exhibit, "Life in the Upper Hudson", entirely made up of genre pictures. One gallery we are hoping to devote to the Dutch past and for this are bringing together a block of pictures which seem related to the particular one I have ticketed the "Bird on Finger Master". I am trying to differentiate clearly between the "Etatis Suse" of the Venderlyn type and these more informal, yet stiff, earlier paintings.

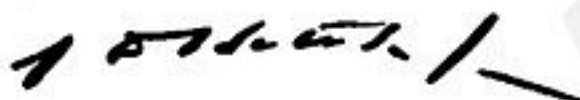
We have one picture here, of Pau de Wandelaer. There is another owned nearby by Mrs. Griffiths. Another of these, I am hoping to borrow from Harry DuPont,

Are there others which might with profit be included?

The Etatis Suse is very distinctive, but it is these others, which could unquestionably benefit by some complete study, that I am interested in.

Any help or suggestions that you can supply will be appreciated.

Sincerely,



J. D. Hatch, Jr.,
Director.

P. S.

I understand that Holger Cahil has one which he bought from you. We do not have his New York address. Could you send us this?

Mrs. Edith Halpert,
45 East 51st Street,
New York City.

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ART FOR THE HOME FRONT

63 EAST 57TH STREET, NEW YORK

9/20/43

Dear E. H. —

Thanks for the note — the show is now
in Hagers town — goes on for a month
or two — I have heard from no one
on the next move — but I still believe
concenter action — ① another such
show in another gallery (but better)
② a movement to decorate the offices
of big concerns etc — Perhaps the
original idea of "three galleries" was
more workable — Enclose evidence
of favor — sincerely

Downtown Gallery
EXHIBITION JUNE 1 — 26, 1943
PAINTINGS BY FAMOUS AMERICAN ARTISTS
MAXIMUM PRICE ONE HUNDRED AND FIFTY DOLLARS

BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN, N. C.

September 20, 1943

Downtown Gallery
43 E. 51st Street
New York, N. Y.

Gentlemen:-

I should like very much to have sometimes at Black Mountain College a show of Carl Walter's animal sculpture, which I admire very much and which would make a very instructive show for our art students. Since the financial situation here does not permit us to pay for heavy shipments, I wonder whether it would be possible to have a collection of photos of Walter's work as a loan exhibit.

I heard from Marjorie Willard that you are the representative and exhibitors of Walter's work. I hope that you have a collection of such photos which you could lend us for a short time. If not, I should appreciate your sending me Mr. Walter's address.

Thanking you in advance I am

Very sincerely yours,



Josef Albers
Professor of Art

JA/nb

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September 25, 1943

Mr. Pietro Belluschi
2040 S. W. Jefferson Street
Portland, Oregon

Dear Mr. Belluschi:

Thank you for your check.

Mr. Davis wrote me shortly after explaining that the Museum decided to retain five of the Jacob Lawrence paintings. I am very glad that they will remain on public view. Incidentally, did you see the September 15th issue of VOGUE, which reproduced a number of the Lawrence paintings?

I hope that when you are next in New York you will pay us a visit.

Sincerely yours

EGH1a



Office of the President

Colonial Williamsburg

INCORPORATED

50 Rockefeller Plaza, New York City

September 27, 1943

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
13 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

In the last paragraph of your letter of September 16, which I have been delayed in answering due to the fact that this is my second week on Jury duty, you asked me to do two things, - lend the pictures and forgive you. How would it be if we "split the difference," if I forgive you and didn't lend the pictures? That is a batting average of 500 and is considered way above the average.

However, in all seriousness, let me say first that you don't have to ask me to forgive you for anything. I want you to feel that you can always write to me at any time on any subject.

Now as to the request of the Arts Club of Chicago, there is nothing that we would rather do than lend these pictures, but I am afraid we just cannot do it. A long time ago our Board of Trustees, right or wrongly, made it a rule that we were not to loan our paintings for exhibition outside of Williamsburg.

I appreciate that this is contrary to the general practice of museums. But if you are going to class us as a museum, then I am afraid you will have to appreciate the fact that we are in a very different position from the ordinary art museum. The ordinary art museum changes its exhibits from time to time. They have within their four walls many more objects of art than they can exhibit at any one time. Not so with Williamsburg either in the Folk Art Collection or in the other exhibition buildings. Supposing there were a number of exhibits outside of Williamsburg going on at the same time, and we were requested, as we

(over)

- 2 -

have been from time to time, to loan our various pictures for these exhibits. It is not beyond the realm of probability that practically every painting that we had in Williamsburg would be out of Williamsburg.

A great deal of literature has been put out to people about what is on exhibit in these buildings. They come there expecting to see it and if it is not there they are disappointed. Hence the action of our Board of Trustees.

My kindest regards and every good wish.

Sincerely yours,


Kenneth Chorley

Marion Duncan

... CREATIVE ART ...

602 1/2 East Green ... Champaign, Illinois.

September 27, 1943

Mrs. Edith Gregor Halpert,
Downtown Gallery,
43 East 51 Street,
New York 22, New York.

My dear Mrs. Halpert:

Thank you so much for your letter of September 25th
relative to "The Old Violin".

In a pinch I would accept your offer of \$35.00 for
my copy but, as you say, you have several prints on
hand there seems no point in crowding you with my
large framed copy.

Why not leave the matter like this: I will hold the
print here on the chance you might need it later on,
as there is no hurry with it as far as I am concerned.

You might file my address and write me just before you
want it shipped.

Thank you for all your trouble.

Sincerely yours,

Marion Duncan



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may be published 60 years after the date of sale.

Randal

When Mr. Titus questioned me regarding the elevator, I advised him that on several occasions it was out of commission because of careless useage when tenants had deliveries of heavy objects. At the same time, I specified that the elevator was intended for passenger service only and was equipped for no more than three people per trip. Mrs. Titus was present at the time I had the conversation with her husband, which took place within the last few days in the lounge gallery of the first floor of 43 East 51 Street.

I left the premises at 6:35, Monday September 27th. Before leaving I asked Raymond Diaz to admit a caller who was expected within a few minutes. On my return, about 7:15, I found my caller, Mr. Zorach waiting for me and everything seemed to be in order in the building. I noticed a moving van in front of the building and several cartons in the landing. Immediately after, we left for dinner. On my return, at about 9:30, I was greeted by Clarence Goodwin, the house superintendent who advised me that great commotion had taken place during my absence. He advised me that the movers had taken a number of trips in the elevator -- also during his absence for dinner -- and that on his return he was called by Mr. Titus to assist with the freeing of two movers who were in the elevator which was suspended between the second and third floors. Goodwin told me that he had gone up stairs, talked with the men stuck in the elevator, and learned what was wrong, and that he himself could not release them. He went to the next block to learn the address of the elevator service company from a former superintendent. Goodwin said he was away about ten minutes and on his return found the police and emergency squad here.

After talking with Goodwin, I waited in the first floor lounge gallery about twenty minutes, until Mr. and Mrs. Titus, two tenants on the fourth floor, arrived. Mr. Titus told me that the moving men had found difficulty in removing objects from the elevator cab because the gate had an automatic spring to close the inside elevator gate. To keep this spring from operating, he hammered a nail into the bottom of the elevator to hold the gate in place. Mrs. Titus added that shortly after, she heard voices and discovered that the two moving men were stuck between the two floors. She called Raymond Diaz who was working in the building at the time, but he was not familiar with the operations involved. She also told me that the foreman of the moving crew telephoned in her apartment, calling for the fire department, police and ambulance. When these various departmental men arrived, they opened the elevator door and surrased in the gate, thus, extricating the men. Mrs. Titus said she had been questioned by the police who came to the building and by a reporter. During the course of this conversation I asked Mr. Titus, and Mrs. Titus, whether the elevator had been used for moving, and both immediately said that it had been, but that the barrels were carried up the stairs.

This afternoon at about 3:15, Mrs. Titus came into my apartment, where one of the witnesses to the events described above was being questioned by my lawyer Mr. Randal. Mr. Randal asked Mrs. Titus for an account of the events of last night. Mrs. Titus stated that she had been up on the fourth floor while the movers were taking the Titus' effects off the truck on the street under Mr. Titus' supervision. Mrs. Titus said she had been supervising the delivery on the fourth floor. Mrs. Titus states that the movers had been using the elevator to carry the Titus' effects from the first to the fourth floor, but claims that only cartons had been transported in the elevator and that only one at a time. Mrs. Titus seemed to be uncomfortable and to grow excited under Mr. Randal's questioning.

Immediately after first talking to Goodwin last night and before the Tituses returned to the building, I called the Millar Elevator Company requesting that some one call immediately in person. Immediately Mr. Mooney arrived and tried to make repairs, which he found completely impossible, since so much damage had been affected. He removed the gate in order to have the repairs made, and returned this morning to examine the balance of the damage. He advised me that the ??? lock had snapped when the fuses blew and that a new ??? had to be substituted before the elevator could be put in working condition. In addition, the gate was to be repaired completely and the facing of the second floor doorway had been completely ripped, when the elevator was forced down.

Sept. 28, 1943 - Heath, Y Harper

THE INSTITUTE OF MODERN ART

138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS : KENMORE 5688

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September 28, 1943.

Dear Mrs. Halpert:

Have you photographs of Levine and of Sheeler? I should like to use them in a display, along with photographs of the other artists whose work we are showing in our American show.

I see that Steichen has made a photograph of Sheeler. Do you suppose I can get it by writing directly to him, or what?

The only picture I have ever seen of Levine is one reproduced from a snapshot in the Museum of Modern Art's "Americans - '42".

I have just received your photographs of the pictures ~~by~~ ^{of} Brelinin, et al. May I keep them for a while until I can get the Religious show more settled?

TNM/C

Yours sincerely,

Thomas N. Metcalf
Secretary

Mrs. Edith G. Halpert
The Downtown Gallery
43 East 51st Street
New York, New York.

September 30, 1943

Mr. J. D. Hatch, Jr., Director
Albany Institute of History and Art
Albany, New York

Dear Mr. Hatch:

Under separate cover I am sending you photographs of the three Vanderlyns' in our collection. One of the Van Alen twins has been invited for exhibition at the Grand Rapids Art Gallery and was shipped two weeks ago. It should be back in time for your showing. Holger Cahill has the mate of the Van Alen Twin. His address is 12 East 9th Street, New York.

Sincerely yours

EGHla

September 30, 1943

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Mr. Kenneth Chorley
Colonial Williamsburg Incorporated
30 Rockefeller Plaza
New York, N. Y.

Dear Mr. Chorley:

Thank you for your charming note. A fifty percent batting average is not particularly good for my ego, but I suppose that we must accept the inevitable as much as it hurts.

Of course I can well understand your attitude about the various public buildings in Williamsburg in which pictures are so definite a part of the decorative scheme, carefully chosen to suit a specific purpose and specific location. However, and I don't mean to be augmentative -- Paradise House is primarily an art gallery and the trustees should see the logic in treating it as such. Mrs. Rockefeller chose so many of the outstanding examples in Folk Art and Folk Art is becoming a vital factor in the educational program both from the point of view of aesthetics as well as cultural history. Also, I recollect that there were some surplus pictures in the store room. If not, I should be delighted to supply this surplus, at out rate, from the superb collection I have acquired from Mrs. Isabel Carleton Wilde. As a matter of fact, I recently thought of communicating with you about this matter, since Mrs. Wilde preceded most of us in assembling magnificent paintings and sculpture in the folk art tradition as far back as thirty years ago. I bought one hundred fifty objects last December and have been saving them for a special exhibition to be held here December 1943.

I honestly did not intend to turn this into a sales letter. It just happened that way, but I do want to urge you to encourage a change in the policy regarding lending objects belonging to Paradise house.

My very best regards. I look forward to seeing you soon.

Sincerely yours

EGHla

September 30, 1943

Pvt. Edys Merrill
MAC Det. U. S. C.
South Post
Fort Meyer, Virginia

Dear Pvt. Merrill:

The letter to Jack Levine was forwarded immediately upon receipt. His A.P.O. appears below:

T/Sgt. Jack Levine, 31133570
Hq & Sev. Co.
A.P.O. #877 c/o Postmaster
Miami, Florida

I cannot tell you how sorry I am not to be able to make arrangements to show you Levine's work on Saturday evening or Sunday. Unfortunately I am leaving town at about 2 P. M. Saturday and there is no one in the building who can arrange about admitting visitors after gallery hours. Perhaps when you are next in New York we can make some arrangements.

Sincerely yours

ECH1a

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THE MUSEUM OF MODERN ART

12 W. 53RD STREET

OFFICE OF THE DIRECTOR

, 19

c. Mrs. Halpert
Miss Miller
Miss Dudley

September 30, 1943

Dear Mr. Goodyear:

To my surprise and exasperation our printers refused to make a cut of your Harnett for "What is Modern Painting?", so I have had to fall back on "Old Scraps." We appealed the case to the Washington authorities but were told that we should not reproduce your picture, and that our previous reproduction of it in one of the bulletins had clearly been against the law. I regret this especially since your picture fitted my purpose better than any other.

The booklet will be out shortly and I hope you will find it interesting.

Sincerely,

Mr. A. Conner Goodyear
654 Madison Avenue
New York 21

AMB:ljs

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AGNES MORGAN
CHARLES H. SAWYER

October 1, 1943.

Dear Mrs. Halpert:

For a change I am not asking
for anything in this letter, but really
am apologizing for bothering you so much,
and thanking you for your patience.

I shall try not to be so
bothersome for a long while.

TNM/C

Yours very sincerely,

Thomas N. Metcalf
Secretary

Mrs. Edith G. Halpert
The Downtown Gallery
13 East 51st Street
New York 22, New York.

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This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

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(54)

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3 57

NAB105 DL=CHICAGO ILL 21 1125A

MRS EDITH G HALPERT. THE DOWNTOWN GALLERY=
=43 EAST 51 ST=

GUGLIELMI HAS WON GARRETT PRIZE FOR THE BRIDGE. PLEASE KEEP
CONFIDENTIAL UNTIL OCTOBER TWENTY-SEVENTH. KINDLY SEND US
HIS CAMP ADDRESS AND ALL POSSIBLE INFORMATION OF
INTEREST IN REGARD TO HIM OR HIS WORK. PLEASE SEND PHOTOGRAPH
AS CIVILIAN AD IF POSSIBLE IN UNIFORM. KINDLY WIRE COLLECT=.

=FREDERICK A SWEET. • [Art Institute of Chicago]

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

copy inc. - y



MITCHEL FIELD
LONG ISLAND, NEW YORK

Hq. & Hq. Sq. F.A.F.
Bldg. 105

October 2, 1943

Dear Mrs. Halpert,

Now that a new season is beginning again, and you will no doubt be in town, I shall try to come to visit you. I am very lucky still to be so near home, and shall be grateful to you always for your help in getting me stationed here.

On the whole, things are pretty good for me. I find sincere pleasure in the companionship of my fellow-soldiers. Being with "the people" is a fine experience. I try to counteract the monotony of Army life by working after hours on a large picture on the story of flight.

Colonel Fisher, as you no doubt know, has left for Washington. His home address is:

4828 Quebec St., N.W.
Spring Valley
Washington 16, D.C.

He has been replaced by Lt. Colonel Manuel J. Asensio, a younger man, whose father taught Spanish at West Point. He is chary of modern art, but Colonel Fisher asked me to tell you that you may expect similar co-operation from Colonel Asensio.

I have seen Guglielmi several times. He has just created a very fine poster. I also have seen Lewandowski, and hear that Jack Levine is stationed in the Ascension Islands.

Sincerely yours,

Hananiah Harari

THE INSTITUTE OF MODERN ART

138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS : KENMORE 5688

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CHARLES H. SAWYER

October 2, 1943.

Dear Mrs. Halpert:

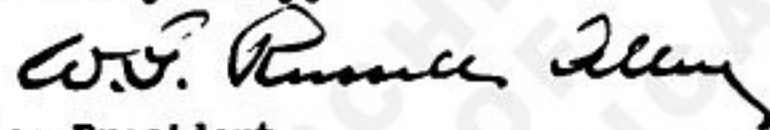
Thank you very much for your letter of September 30th about the Sheelers. I particularly wanted an outdoor one, not an interior, so have arranged for the Worcester picture called "City Street".

I think this fixes us entirely in the matter of Sheelers, as both the Rockefeller boys are going to let us have theirs, although we could not get "Bassett Hall".

It was nice of you to offer your "New Haven" and I want to thank you.

WGRA/C

Yours very truly,



Vice President

Mrs. Edith G. Halpert
The Downtown Gallery
43 East 51st Street
New York 22, New York.



THE PALM BEACH ART LEAGUE
The Norton Gallery and School of Art
PIONEER PARK
WEST PALM BEACH, FLORIDA

October 2, 1943

Miss Edith Halpert, Director
The Downtown Gallery
43 East 51st Street
New York, 22, N. Y.

Dear Miss Halpert:

I am so glad that you liked our newest photograph of Zorach's "Youth". I wish that you could see it here in its setting. It is indeed lovely.

I hope that you will be kind enough to send me a copy of your Gallery booklet. In fact, if you could send us two copies, one for our files and one for Mr. Norton's private file, we would be more than grateful.

Yours sincerely,

Alice C. Swain

Alice C. Swain
Executive Secretary

ALC:ca

127 RANDOLPH PLACE, N. W.
WASHINGTON, D. C.

October 4, 1943

Dear Mrs. Halpert,

You really should have had some word from me sooner but shortly after I returned to Washington a taxi with drunken driver smashed into my car and I have been in bed suffering from shock and slight concussion ever since.

We do however, wish to thank you for your kind reception and consent to lend the Jacob Lawrence painting for the opening show. The time is drawing near for the opening and I do hope the painting gets here before the end of this week.

Everyone ~~here~~ is both pleased and excited over the Page of Lawrence's paintings in Vogue. All who know of your deep interest feel that he is deserving but very fortunate

The Barnett Aden. Gallery, 127
Randolph Place, N.W. will open
Friday, October 15.

During these times of stress I feel
that small works of art will do much
to bring enjoyment to those of us
who are confined to smaller quarters
than heretofore.

My gallery which is a memorial
to the Barnett and Aden families
will hold exhibits of painting,
sculpture and fine prints suitable
for the home and small apartments.

It will be controlled and directed
as an educational institution to create
deeper interest in the appreciation
of American Art with emphasis
upon the art of the darker
races of the world.

It will genuinely appreciate
any help you can give from time
to time.

Kindly tell Mr. Allen I regretted
so much that I did not see him again.

Very sincerely
Alonso D. Aden

EARLE LUDGIN
& COMPANY
121 WEST WACKER DRIVE

CHICAGO

Advertising

October 4, 1943

Mrs. Edith G. Halpert,
The Downtown Gallery,
43 East 51 Street,
New York 22, New York.

Dear Mrs. Halpert:

I don't know what the spell
is that you cast over Mrs. Ludgin, but
she is perfectly willing to have us
acquire the Harnett, the Zerbe and the
Lawrence.

If you care to keep the Zerbe
for inclusion in your show, by all means
do so.

As for the Lawrence, I am
asking for the interior but think that
possibly if Mrs. Ludgin prefers another
I may hold you to your promise of a swap.

Cordially,

Earle Ludgin

EL:b

"The River" is still here and shall go to
the Art Institute. "The Old and the New" is on its
way to Boston.

October 7, 1943

Mr. Reginald Poland, Director
Fine Arts Gallery of San Diego
2324 Pine Street
San Diego, California

Dear Mr. Poland:

We succeeded in getting the packer today and the painting "Marion Square, Charleston" by Karl Zerbe was shipped immediately.

I am enclosing an on approval slip indicating the special museum price for this outstanding example by Zerbe. I would strongly urge you to make every effort to retain this painting. Incidentally, four of the pictures have already been sold in anticipation of his one man show.

Sincerely yours

EGHla

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FIFTY EAST FIFTY-EIGHTH STREET
NEW YORK N.Y.

Oct. 7, 1943

Dear Mrs. Halpert,

The name of the Louisville
Ky. gallery owner and artist who
bought an 1879 Harnett is Mar-
tin C. Shallenberger Jr., now living
at the Park Lane Hotel, N.Y.C.

The painting is in good
condition and I would guess

approximately 12 by 15 inches
in size.

My wife had a nice time
with you yesterday and came
away keen about the work
of Jacob Lawrence.

yours sincerely,

William L. McKim

WHITNEY MUSEUM OF AMERICAN ART

G E R T R U D E V. W H I T N E Y, F O U N D E R

TEN WEST EIGHTH



STREET · NEW YORK

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October 7, 1943

My dear Mrs. Halpert:

As one of the trustees of the American Federation of Arts, it is my painful duty to raise four thousand dollars in order to save the Magazine of Art from suspending.

I am writing to you as one of my friends interested in art in this country and concerned also in keeping alive the only inclusive art magazine in America.

If you are sympathetic and wish to help in this emergency, will you contribute any amount from five dollars. Checks should be made payable to the American Federation of Arts and mailed to me at this address.

Sincerely yours,

Juliana Force.

Mrs. Edith Halpert,
The Downtown Gallery,
43 East 51st Street,
New York, N.Y.

October 9, 1943

Mr. Edward Akeley
542 Hayes Street
West Lafayette, Indiana

Dear Mr. Akeley:

Thank you for your money order. This completes our records and we now have the sum of \$10 to your credit against future purchases.

I hope to see you in the near future.

Sincerely yours

EGH1a

THE ARTS CLUB OF CHICAGO

400 NORTH MICHIGAN AVENUE

TELEPHONE SUPERIOR 7272
CABLE ADDRESS "ARTCLUB"

October 9, 1943

AIR MAIL

The Downtown Gallery,
43 E. 51st St.
New York, N.Y.

Attention: Mrs. Edith Halpert

Dear Sirs:

Janis

Mr. Sidney has just advised us that you have most graciously added three more pictures as loans to our AMERICAN PRIMITIVES exhibition in November. Will you therefore give these also to Budworth when he calls on October 15th?

These three pictures are:

- | | | |
|-----|---|-------|
| 711 | 1. AGNES FRAZER and Baby, 1834 - oil | 1000 |
| 532 | 2. WOMAN FROM NEW ENGLAND 1790 - oil | 1200. |
| 663 | 3. MISS VAN ALLEN 1720 - 26 oil
by Pieter Vandelyn | 5000. |

On receipt of this letter, will you please give us the insurance values on each of these three pictures in order that they may also be covered on October 15th?

We are deeply grateful to you for your interest in our exhibition and for the important loans you are making to it.

Very sincerely yours,

William N. Eisendrath Jr.

(William N. Eisendrath, Jr.)
CHAIRMAN, EXHIBITION COMMITTEE

WNE-J

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October 9, 1943

Mr. Gordon Washburn, Director
Museum of the Rhode Island School of Design
Providence, R. I.

Dear Mr. Washburn:

Are you interested in adding to your collection an important example by Edward Hicks? There are two very fine paintings by this artist available at the moment -- "Peaceable Kingdom" and "Penn's Treaty with the Indians".

If you are, please let me know and I shall send you further particulars.

Sincerely yours

EGH:la

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 9, 1943

Mr. Nelson Rockefeller
2500 Foxhall Road
Washington, D. C.

Dear Mr. Rockefeller:

One of our clients has recently purchased a very important Harnett "Music and Good Luck", a large canvas which was shown in the Museum of Modern Art exhibition of "Realism and Magic Realism". As the condition of the sale, I requested that he return a very small painting by Harnett he purchased previously. This painting is now in my possession. A photograph of "Career's End" is enclosed.

Before offering it elsewhere, I was very eager to have you see this extraordinary picture which incorporates all the amazing qualities associated with Harnett and includes a picture of Abraham Lincoln.

It occurred to me that even if you are not prepared to add to your own group of Harnett's, this might be a very valuable item in your Christmas gift requirement in Washington. This is priced at \$500.

I am still hoping to see you and look forward to a visit when you are next in town. I don't believe you have even seen our elegant new quarters.

Sincerely yours

EGHLa

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THE HYPERION PRESS

30 FIFTH AVENUE

PHONE: GRAMERCY 3-7287

NEW YORK 11, N. Y.

October 11, 1945

Dear Sirs:

We are publishing a book on "Art in the Armed Forces" which will be distributed by Charles Scribner's Sons. This book will contain reproductions in black and white and in color and will have prefaces written by high ranking officers of each service in the armed forces.

We would like to know whether you have any work by artists in the armed forces, here or abroad, executed since they have joined the service and which is on military life. If not can you let us have the addresses of any soldier artists so we can write them for photographs.

¹⁵
November 1st is the deadline and we would appreciate hearing from you as soon as possible. Thanking you for an early reply, we remain



Sincerely yours,

Aimee Crane
Aimee Crane, Editor.

Downtown Gallery
43 East 51st Street
New York City

AC/ag

Little Compton, R.I.
Oct. 14, 1943

Downtown Gallery,
43 East 51 St.,
New York City,

Dear Miss Halpert,

Under a grant from Harvard I am preparing a Survey of Rhode Island Painting before 1850 and hear that you have at least one interesting example, entitled "Rhode Island Choir Boy."

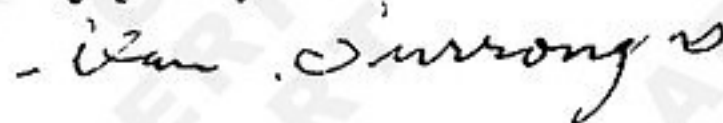
May I ask for your cooperation in this venture by inquiring about the history of this portrait and any others which have a Rhode Island origin?

So many interesting local pictures have left the State that I am compelled to search at random and to hope that present owners, or those who have information about them, will help the project.

I am working at the above address for the duration at least and of course am restricted to correspondence until normal conditions of travel return. Can you advise me about any Rhode Island items in Mrs. Rockefeller's collections? Should I write her about it? Is there a catalogue of the Williamsburg collection in print?

Any clues you can give me will be deeply appreciated and fully acknowledged.

Very truly yours,



Alan Burroughs
(Research Fellow, Fogg Art Museum)

4399 McPHERSON AVENUE
ST. LOUIS (8), MO.

October 14, 1943

Dear Mrs Halpert,

The Prints arrived safely, and I am enclosing a check. I am sorry I didn't write sooner, but everything has been upset as Paul has just been drafted. He reported yesterday, and I am just getting down to paying bills.

The Pop Harts look swell and both Paul and I were excited about having suddenly acquired such an extensive collection of Pop Harts. I want to thank you again for

Letting me go through all your
Pag Harts, as I not only had alot
of fun, but now feel I know
much more about his work.

By the way our address has
changed to 4399 McPherson Ave.
We moved last spring, and I
was forgetting to notify people
of the change.

Sincerely,

Fritz Schugart

ESTABLISHED 1892

H. MEILACHOWITZ' SONS

MAKERS OF

"Security Brand"

BOYS' & STUDENTS' CLOTHING

22-24 SOUTH SECOND STREET

PHILADELPHIA

OCTOBER 14, 1943

MRS. EDITH G. HALPERT
THE DOWNTOWN GALLERY
NEW YORK CITY

DEAR MRS. HALPERT,

THANKS VERY MUCH FOR YOURS OF OCTOBER 9TH.

IN MY CONTACT WITH MR. MARCEAU, I HAD NO OTHER PURPOSE IN MIND OTHER THAN TO HAVE THE PICTURE I OWN AUTHENTICATED BY HIM. THERE WAS NO OFFER OF SALE NOR MENTION OF PRICE MADE TO HIM IN BEHALF OF THE PHILADELPHIA MUSEUM OF ART, AND IF YOU WILL RECALL THERE WAS NO DISCUSSION OF VALUATION OR ASKING PRICE WITH YOU EITHER.

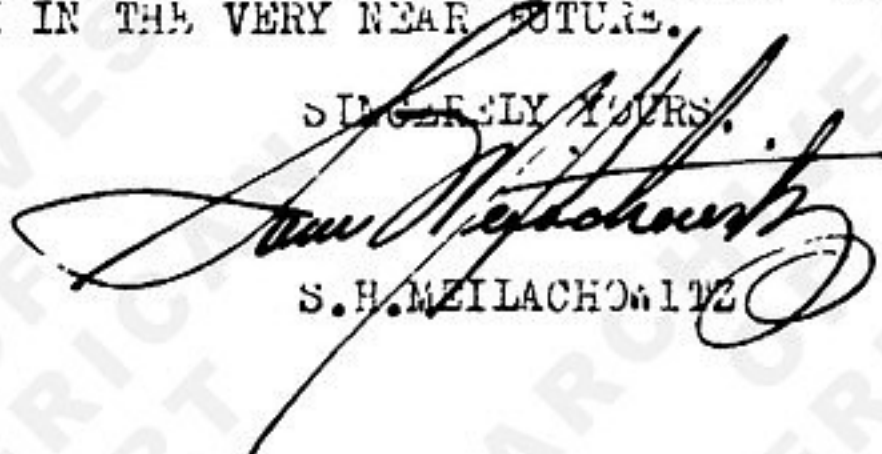
AT THE TIME I WAS SOLELY INTERESTED IN ESTABLISHING THE FACT THAT HARNETT WAS THE PAINTER, AND "THE CATCH" WAS MR. MARCEAU'S IDEA OF AN APPROPRIATE TITLE. YOU KNOW THAT MR. MARCEAU IS NOT GIVEN TO PROMISCUOUS EXPRESSIONS OF OPINION OVER HIS SIGNATURE, AND HE REALLY WENT OUT OF HIS WAY TO GIVE ME A LETTER FOR WHICH I AM DULY GRATEFUL.

AT PRESENT MY INTENTION IS NOT TO PART WITH THE PAINTING, EVEN THOUGH YOU SEEM TO FEEL THAT ALL I HAVE IS A SIGNATURE. MY THOUGHT IS THAT THE PICTURE OUGHT NOT BE RELEGATED TO A MUSEUM, BUT RATHER THAT IT BECOMES THE CHERISHED POSSESSION OF SOME APPRECIATIVE SPORTSMAN OR FISCATORIAL TYCOON WHO CAN BE SOLD THE PRESTIGE OF HARNETT TOGETHER WITH THE PRIDE OF POSSESSION ITS BACKGROUND DETAILS.

THE FISH ON CANVAS WILL KEEP WITHOUT REFRIGERATION FOR SOME TIME TO COME, SO THERE SHOULD BE NO URGENCY ABOUT THEM AT ALL. IN THE MEANWHILE I HAVE THE CAPACITY TO ENJOY THEM AS HEARTILY AS ANY ONE ELSE.

I CERTAINLY WILL TRY TO ARRANGE A CALL AT YOUR GALLERY WHEN I GET TO NEW YORK IN THE VERY NEAR FUTURE.

SINCERELY YOURS,


S. H. MEILACHOWITZ

SHM/RK

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EARLE LUDGIN
& COMPANY

121 WEST WACKER DRIVE

CHICAGO

Advertising

October 15, 1943

Mrs. Edith G. Halpert,
The Downtown Gallery,
43 East 51st Street,
New York, New York.

Dear Mrs. Halpert:

At my suggestion, Copeland Burg gathered some photographs of his work, including some Kodachromes, which I am sending with a viewer.

I was pleased to learn that one of his paintings had recently been bought by Duncan Phillips, one by Harpo Marx (I didn't know Harpo collected pictures!) and one by Chester La Roche, who is president of Young and Rubicam advertising agency. Mr. Worcester, prominent donor to the Art Institute, owns one here and the Pennsylvania Academy has one that is above the level of their usual taste.

Miss Kraushaar has expressed a tepid interest in him, but although I admire her, I told Burg that I did not consider her gallery advantageous for so vigorous a style as his. I believe you could do great things with him. In passing him on to you, I do so with full knowledge that if you popularize him, I may not be able to buy as many of his paintings as I would want to own, but that is a chance I am willing to take. I consider him a painter of extraordinary merit. I hope you will. but if you don't, I promise that neither my high opinion of your judgment, nor of Burg's attainments, will be shaded in the slightest.

-2-

Mrs. Edith G. Halpert

October 15, 1943

His prices have always been modest. You could of course set them as you chose. If you would like some of his paintings to judge more closely, I am sure he will be happy to send them.

Very sincerely,



EL:b

EARLE LUDGIN
& COMPANY

121 WEST WACKER DRIVE

CHICAGO

Advertising

October 15, 1943

Mrs. Edith G. Halpert,
The Downtown Gallery,
43 East 51st Street,
New York, New York.

Dear Mrs. Halpert:

Mrs. Ludgin is quite taken with the Laurence, so I am sure there will not be any reason for us to exchange it. And the Harnett is as choice as we hoped.

"The River" is on its way back to you. I had importuned you for it on behalf of a friend, who admired it tremendously. He is willing to forego it now, and I hope the Museum of Modern Art does take it.

Very sincerely,



EL:b

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY • ANDOVER, MASSACHUSETTS

October 16, 1943

Dear Mrs. Halpert:

A few days ago we had an inquiry as to whether we could suggest the name of a painter who would be free to accept a commission within the near future. The person in question is interested in having his portrait painted but has the "banker-type-portrait" in mind which we hope to improve upon. Would you be able to send us a list of artists you think suitable for this work and if possible, photographs of their work which we may hand on?

Thanking you very much in advance,

very sincerely yours,

Jane Sabersky
Jane Sabersky

Mrs. Edith Halpert
The Downtown Gallery
43 East 51st Street
New York, N.Y.

ALBANY INSTITUTE of HISTORY and ART

Founded 1791

ALBANY, NEW YORK

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J. D. HATCH, JR., Director

October 19, 1943

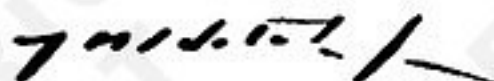
Dear Mrs. Halpert:

To confirm our conversation, we would very much appreciate being lent, for our exhibit in November and early December and for consideration for purchase, the following: Newburgh, Yankee Peddler, Girl with Dog, and Miss Tweedy of Brooklyn. Also Charles and Mary Jane Adams and the figure-head of the ship, Henry Clay. If we could also have the Woodville, News from the Front, it would be helpful.

If you can send us photographs of these and information regarding them, it will aid us in making up the catalogue and doing the preliminary work before the show. We also hope to have as much help in national publicity as possible.

Lately I found in my notes where the other Yankee Peddler was, by Ehringer. It was in the Newark Museum. Do you know this?

Sincerely,



J. D. Hatch, Jr.,
Director.

Mrs. Edith Halpert,
The Downtown Galleries,
43 East 51st Street,
New York City

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October 20, 1943

Mr. Frederick A. Sweet, Curator
The Art Institute of Chicago
Chicago, Illinois

Dear Mr. Sweet:

Needless to say, I was highly elated with the news about Guglielmi. After the Carnegie prize awards, the news was particularly exciting. Progressive art can raise its head again. "The Bridge" is a really magnificent painting and I congratulate the jury.

Under separate cover I am sending you the two photographs of the artist: One of him in his own studio and the other taken recently by a commercial photographer. The latter is in military uniform but very much at ease. Biographical notes are enclosed. I can refer you to the Museum of Modern Art catalogue "Realism and Magic Realism" which had an essay by Guglielmi. One which should supply some human interest.

Guglielmi is not particularly happy in his new status as his CO has a special contempt for the boys who make it with the brush". I recently enlisted the aid of Mr. James T. Soby who wrote a most enthusiastic letter to the C.O., Captain Brunner of the same company, congratulating him on the splendid posters produced for the air corp by Guglielmi. This letter had an immediate affect on the C.O. who has been almost human in his relations to the artist. If in some manner or form -- and this may be asking too much -- you could address some communication to Captain Brunner or to a higher official at Mitchell Field regarding the first prize and the dollars and cents involved, I am sure that it will be of vital help, not only to Guglielmi, but also to the many other artists under their command. This is what we call helping the morale.

Sincerely yours

EGHla

P.S. Since I am in the mood for asking favors, would it be possible to obtain for our records, two or three prints of the photograph of "The Bridge". The picture was sold before we had an opportunity to have it photographed. Please bill the gallery

October 23, 1943

Mr. Wm. N. Eisendrath, Jr.,
The Arts Club of Chicago
400 N. Michigan Avenue
Chicago, Illinois

Dear Mr. E'sendrath:

I hope that all the paintings borrowed from us
have reached you in good condition and that the
Grand Rapids Galleries shipped "Miss Van Alen"
in time for the hanging.

Under separate cover I am sending a few photographs
which you may desire for publicity purposes. We can
get additional prints on request.

I expect that the show will be a great success.

Sincerely yours

EGHLa

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

October 23, 1943

Miss Jane Sabersky
Addison Gallery of American Art
Andover, Massachusetts

Dear Miss Sabersky:

As a rule, we discourage our artists from accepting commissions for portraits, since most sitters prefer the "Banker-type" or the "Petty Girl". However, with the advice of the Addison Gallery, it should not be quite as difficult a problem.

The artists in this gallery whom I would especially recommend are Bernard Karfiol and Julian Levi. Both have had considerable experience in non-professional and professional portraits -- that is, they have both painted portraits on commission and the sitters were very happy with the result, in spite of the fact that in all cases they were excellent works of art. Both of these artists are over military age and are available at any time. I can send you some data on these men if you so desire.

Sincerely yours

EGH1a

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October 23, 1943

Mr. Fritz Ehrenfest
4309 McPherson Avenue
St. Louis 8, Missouri

Dear Mr. Ehrenfest:

Thank you for your nice letter and the check. I am very pleased that you like the prints you acquired. It is always gratifying to learn that our pictures find a welcome home.

Have you seen the reports of the Crowninshield sale? I am sure you will feel very rich, possessing as many prints as you do, now that they have great auction value. Prints brought more than original drawings and in some cases original sculpture. It was a fantastic sale and the town will be buzzing for a long period. We naturally expect a big boom as everyone feels that art is a wonderful investment. Crowninshield certainly cleaned up .

I am sorry that the address was not corrected on our stencil. We are attending to that now.

My very best regards to you and to Paul. Where is he to be stationed?

Sincerely yours

EGH1a

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BUCHHOLZ GALLERY

CURT VALENTIN

32 East 57th Street, New York 22

TEL: PLAZA 5-9320

CABLE: BUCHVALENT

October 25, 1945

Miss Edith G. Halpert
The Downtown Gallery
45 East 51st Street
New York City

Dear Miss Halpert:

Thank you very much for your kind invitation. I shall be glad to come.

Sincerely yours,



Curt Valentin

CV:MW

P. S. I am preparing an exhibition of early works of artists of our time. The other day you sent by mistake a Lachaise to my gallery, which is just the thing I should like to have for my exhibition. Is it a very early one?

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ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY
ANDOVER, MASSACHUSETTS

October 26, 1943

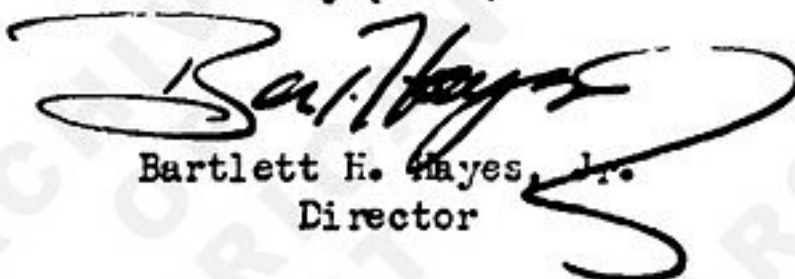
Dear Mrs. Halpert:

I am sorry there has been a delay in getting your painting and sculpture off to you at the end of our Gift Plan show. They are being packed today and should be picked up by the express company tomorrow morning.

The results of the show are a little disappointing with only three pictures being bought for us. The demand on spare money by taxes and various drives for funds may account for this reticence on the part of our members to some extent. I have had several people write me letters to say that all their spare money is being devoted to war purposes. It seems to me that the plan is worth trying again for another year, however, and I hope we can make it go over more successfully. Several museum directors to whom I have talked have been interested in the general idea. Perhaps they can make it work more successfully than I have been able to, in which case I shall feel that the show has been worthwhile.

Many thanks for lending the sculpture^x and painting to the exhibition.

Sincerely yours,


Bartlett H. Hayes, Jr.
Director

Mrs. Edith Gregor Halpert
The Downtown Gallery
43 East Fifty-first Street
New York 22, New York

BHH:HO

*The sculpture must be
packed separately and will take a little
longer to send off.*

October 26, 1943

Mr. Alan Burroughs, Research Fellow
Fogg Art Museum
Little Compton, Rhode Island

Dear Mr. Burroughs:

Within the next few days I shall send you some information regarding Rhode Island paintings, either in our current collection or owned by us previously. Several years ago I prepared a catalogue of Mrs. Rockefeller's collection in Williamsburg, itemizing all the paintings included. I recall that there were several Rhode Island items -- "The Bountiful Board" which is a superb still life, together with a considerable group of water colors. You can obtain a copy of the catalogue from the Ludwell-Paradise House, Williamsburg, Virginia.

In preparing the list, I am planning to furnish data on watercolors as well as oils, unless you prefer to limit the data to the latter. Please let me know. Will you also advise me whether you wish to have photographs of the pictures, if prints are available. I know that we have photographs of the "Rhode Island Choir Boy" which is now in a private collection.

Sincerely yours

EGHla

October 26, 1943

Miss Aimee Crane, Editor
The Hyperion Press
30 Fifth Avenue
New York, N. Y.

Dear Miss Crane:

Under separate cover we sent you several photographs of paintings produced by Sgt/T. Edmund Lewandowski executed by him since he joined the service. The other artists in the gallery who are serving with the army are Jack Levine and Mitchell Siporin, but what work they have produced subsequently to their induction have not been of military nature.

Sincerely yours

EGHla

? Just

October 26, 1943

Mr. Earle Ludgin
121 West Wacker Drive
Chicago, Illinois

Dear Mr. Ludgin:

Needless to say, I am very much pleased that Mrs. Ludgin is equally well pleased with your selection. In the life of an art dealer it is a most pleasant experience to find two members of the same family coincide in taste. Although we never recommend divorces, we were solely tempted in that direction on many occasions in the past.

"The River" arrived in excellent condition and it still looks very handsome to me. I hope you understand my hesitation in this matter. It so happens that I consider "The Bridge" and "The River" the top performances in Guggioli's career and should like to see them in two different geographical locales, to spread their virtues among a larger audience. Maybe the Museum of Modern Art will strap up funds for "The River" as they definitely wanted to add it to their collection. In any event, we shall give them another chance. Things happen in the art world that create great regrets and I feel that the Museum will always regret the loss of "The Bridge". Incidentally, it was very good of you to lend it to the Art Institute of Chicago. We are ever to keep our soldier artists before the public in order to keep their names alive and their reputations secure, until they can return to their production.

I received the Copeland Burg material and am very much impressed with the Kodachromes, which vaguely suggest Kuniyoshi's influence, but I may be completely wrong. However, I should like to see several originals on which to pass my judgement. Do you want me to communicate with him directly (I do not have his address) or would you care to ask him to send me several of the smaller paintings? I am grateful for your recommendation, particularly since I agree with your opinion. My very best regards.

Sincerely yours

EGH1a

Miami Beach, Florida
311 Lincoln Road
October 26, 1943

Mrs. Edith Halpert
Downtown Gallery
43 East 51st Street
New York City, New York

Dear Mrs. Halpert:

I am anxious to complete the photographs promised you in our exchange, but it is still necessary for me to have some of the photographs which you have in your possession. As I explained, this is principally for use in composition and would save me a great deal of time. Of course, if you wish to keep the ones you now have and send me photostatic copies, even small ones, to keep an accurate record of the compositions of these, I would be very willing. However, as I explained up there, I would much rather have brand-new prints, since some of those used for reproduction have slightly damaged and scratched surfaces.

You perhaps know by now of Julien Levi's flying trip down to Miami. I had a great deal of pleasure showing him as much of the town as his time would permit. Incidentally, the photographs I took of him during my recent trip are much superior to the one which you have of mine now. Could you prefer this one? Julien has a copy at home which you can check by.

I shall await further word from you regarding these photographs.

Sincerely,

Arnold Newman

P.S. Did I tell you I took William Lorch's picture just before I left? As I promised, I shall include a couple of his also.

A.N.

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY • ANDOVER, MASSACHUSETTS

October 27, 1943

Miss Edith Halpert
The Downtown Gallery
43 East 51st Street
New York 22, N.Y.

Dear Miss Halpert:

Thank you very much for your letter of October 23rd. I would appreciate it very much if you could send me photographs (if you have) of some of the portraits done by Karfiol and Julian Levi. I would also like to have an idea of the prices they are asking.

Very sincerely yours,

Jane Sabersky
Jane Sabersky

Little Compton, R.I.
Oct.27, 1943

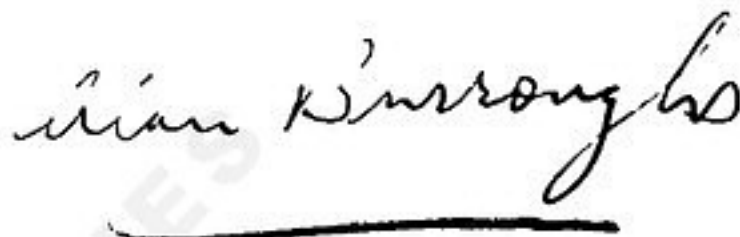
Dear Mrs. Halpert,

Thank you for offering aid in
identifying Rhode Island painting - oils, water colors,
miniatures, any kind of subject.

Eventually I hope to assemble a file
of photographs ~~on the subject~~, but at present I am more
concerned in preparing a check list, with dates and
locations and names of artists when possible.

I eagerly await any clues you can give
me about pertinent items and in the meantime am ordering
a copy of your Williamsburg catalogue.

With sincere appreciation of your
kindness,



Alan Burroughs

EARLE LUDGIN
& COMPANY
121 WEST WACKER DRIVE
CHICAGO

Advertising

October 28, 1943

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
43 East 51 Street,
New York 22, New York.

Dear Mrs. Halpert:

Now aren't we both glad that we sent "The Bridge" to the Art Institute? I was out of town when this happened, and shall try to get some of the newspaper clippings about the award for your files.

I will confer with Copeland Burg about some paintings to be sent to you. I think that he, like most artists, is a poor judge of his own work and I shall hand pick some that I like in the hopes that you and I will agree as we have so often in the past.

Incidentally, Dorothy Miller wrote to him the other day suggesting that he ought to try to interest you in his work. Isn't she the girl who got the little Guglielmi that I still envy her?

Cordially,



EL:bjs

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November 1, 1943

Mr. Harpo Marx
701 N. Canon Drive
Beverly Hills, California

Dear Mr. Marx:

If you and Mrs. Marx are planning to be in Chicago I would suggest that you visit the exhibition opening shortly at the Arts Club of Chicago, 400 North Michigan Avenue.

You will find several of your favorite Folk Art paintings included in this exhibition -- among them "Child in Crib".

As I advised you previously, after the exhibition I shall be prepared to sell this canvas and if you have decided on it, I would suggest that you let me know very soon -- before anyone in Chicago develops a yen also.

I hope too that you will be in New York soon, as it is always a great pleasure to see you.

Sincerely yours

EGHla

P. S. One of our "pickers" has just brought in a photograph of an old harp. I am passing it along to you in the event that you would be interested. The price is something under \$100.

November 1, 1943

Miss Jane Sabersky
Addison Gallery of American Art
Phillips Academy
Andover, Massachusetts

Dear Miss Sabersky:

Unfortunately I have very few photographs of the work of Julian Levi in the portrait group. Many of the sitters refuse to have personal photographs sent out and we are permitted to have only one picture on record. In Karfiols' case I have a few which I am sending you.

The prices of portraits by Bernard Karfiol range from \$1000 for 16x20 to \$3000 for full length portraits, 30x40.

Sincerely yours

EGHla

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Mrs. Rafael Navas
306 East 66th Street
New York 21, N. Y.

Nov 1, 43

Dear Mrs. Walpert!

I believe I should not purchase
Zerkow now. There should
not be ^{any} going further into
debt. I might be taking a risk,
not just a monetary one.

Wish I had more money.

I am conscious stricken -
taking two co-owners at your
party! Had not purchased
any liquor for several
months, and did not know
conditions. My stock about
exhausted now. Ouch! E.S.N.

EARLE LUDGIN
& COMPANY
121 WEST WACKER DRIVE

CHICAGO

Advertising

November 2, 1943

Mrs. Edith G. Halpert,
The Downtown Gallery,
43 E. 51st Street,
New York, New York.

Dear Mrs. Halpert:

Here are some copies
of the newspapers stories about
the Guglielmi award, for the
artist and for you.

Cordially,



EL:b
Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Barnett-Aden Gallery

127 RANDOLPH PLACE, N. W.

WASHINGTON, D. C.

Nov. 3, 1943

Dear Mrs. Halpert,

My desires all seemed to have been fulfilled with the first showing at the Barnett Aden Gallery.

We wish to thank you most heartily for all you have contributed to the success of the show.

There is an educational institution here in town with a deep interest in the Jacob Lawrence "tree". There is no budget however for purchasing but I believe they will purchase it if the price is made lower.

For special reasons I would like the transaction made directly with the institution and when you have received the check in payment it should appreciate your sending the commission to the Barnett Aden Gallery fund.

If you do lower the price kindly state in your next letter the sales price and the figure which the Gallery may expect as commission for the sale.

There has been widespread publicity. I am enclosing an article which appeared last Sunday in the Washington "Post".

Again thanking you for every past kindness.

Very sincerely,

Alonso J. Arce

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

W.M.A. GOSLINE, JR., PRESIDENT

BLAKE-MORE GODWIN, DIRECTOR

MONROE STREET AT SCOTTWOOD AVENUE

TOLEDO 2, OHIO

November 3,
1943.

Mrs. Edith G. Halpert,
The Downtown Gallery,
43 E. 51st Street,
New York,
N. Y.

Dear Mrs. Halpert:

Enclosed is a check in payment for the Breinin "At the River". The purchaser is indeed appreciative of your acceptance of his offer and is happy to become the owner of this painting. We are returning to you the frame and glass.

We are shipping to you through W.S. Budworth & Son the two paintings by Breinin which came to us from the Art Institute of Chicago as well as two of those which came from you. "At the Monument" was shipped separately, in accordance with your letter, to the Whitney Museum of American Art, and that completes the list.

Many thanks for your cooperation in making our exhibition possible.

With best wishes,

Yours sincerely,


Assistant to the Director.

NLJ:J

ALBANY INSTITUTE of HISTORY and ART

Founded 1791

ALBANY, NEW YORK

LEDYARD COGSWELL, JR., President
PETER D. KIERANAN, 1st Vice-President
HARRY ELDREDGE, 2nd Vice-President
LAURENCE MCKINNEY, Secretary
CLARENCE E. NEWMAN, Treasurer
J. D. HATCH, JR., Director

November 5, 1943

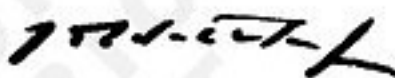
Dear Mrs. Halpert:

The shipment of pictures arrived. The Newburgh portrait is gerguentum. Of those which are here, we are seriously considering for purchase the Woodville painting of the Yankee Peddler. At what price could the museum purchase this?

The exhibit is a splendid one and we much appreciate your cooperation in making it so.

With cordial regards, I remain,

Sincerely,



J. D. Hatch, Jr.,
Director.

Best regards to Adams

Mrs. Edith Halpert,
The Downtown Galleries,
43 East 51st Street,
New York City.

I didn't mean you Tabern having the

delayed transaction could arrive as soon as

a message could

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Edward Bruce Memorial
FEDERAL WORKS AGENCY

PUBLIC BUILDINGS ADMINISTRATION

OFFICE OF THE COMMISSIONER

IN REPLYING, QUOTE THE ABOVE SUBJECT, BUILDING, AND THESE LETTERS

WASHINGTON 25 D.C.

November 5, 1943

Mrs. Edith Halpert
The Downtown Gallery
43 East 51st Street
New York 22
New York

Dear Edith Halpert:

I crave your indulgence. Under separate cover I have expressed prepaid the painting by Mitchell Siporin which you so generously sent for the Bruce Memorial. Frankly nobody felt that it was suitable for hospital decoration and my feeling that it would be better to be frank in the matter and return the painting where it could be used and appreciated prompted me to do just that. I am deeply appreciative of your kindness in sending so important example of Mitchell's work and I am very sorry to have been such a bother to you. A note that the painting has been safely received and that I am still on your list will go far to restore my sense of well being.

With warm regards and all good wishes.

Ed Rowan
Edward B. Rowan
Assistant Chief
Section of Fine Arts

FOR DEFENSE



BUY
UNITED
STATES
SAVINGS
BONDS
AND STAMPS

"REMEMBER
PEARL HARBOR"

9437 Santa Monica Blvd.,
Beverly Hills, California,
November 6, 1943.

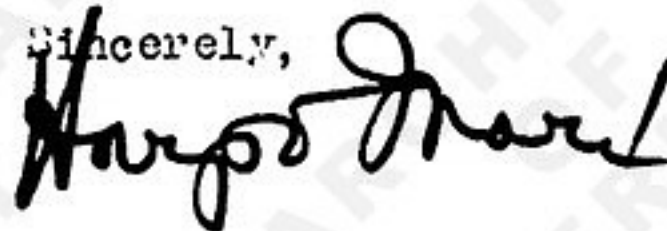
Mrs. Edith G. Halpert,
Downtown Galleries,
43 East 51 Street,
New York City.

Dear Mrs. Halpert:

If "The Child in the Crib" is
"The Baby with the Red Shoes" -- the painting
that was hanging in your apartment -- we are
definitely interested, were interested and will
always be interested even though the price is
too high.

With kindest regards,

Sincerely,



November 6, 1943

Miss Laura I. Woolsey, Art Instructor
State Teachers College
Potsdam, New York

Dear Miss Woolsey:

We are ready to send you the Kuniyoshi lithographs, but are still waiting to get the actual number you desire for the exhibition. Please let me know at once so that we can have the prints shipped to you.

Sincerely yours

EGH1a

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November 6, 1943

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Miss Nell L. Jaffee
Assistant to the Director
The Toledo Museum of Art
Monroe Street at Scottwood Avenue
Toledo 2, Ohio

Dear Miss Jaffee:

Thank you for the check. A bill for this painting was sent to you several days ago.

Will you be good enough to give me the full name and address of the purchaser so that we may have this information for our records. We maintain a very correct list for the artists for future reference.

I am advising the Whitney Museum about the gouache "At the Monument" which is being shipped directly to them. We are grateful for your cooperation.

Sincerely yours

ECHla

Dear Edith: —

Box 662
Gloucester, Virginia
Nov 9 '43.

I'm about to take the final plunge and buy a real subsistence farm and get it behind my ears is everywhere else. Have been throwing it long enough: will try to make it stick now. Although this is beautiful country (water everywhere) the people are staid as everywhere. And so, before I finally buy I thought I would write to you to find out where on the Atlantic seaboard there may be a group of artistic nuts with whom starvation might be a bit more gay. You are the one person who must know of every bunch of painters in the country so I am appealing to you to shoot me some names and addresses of any driftings who may live between Maryland & the Carolinas. Some sort of companions for the off hours (if any). And "if any" I hope yet to paint just one picture that will please you before I check out. How goes Art - swell I hope. Sorry I never got a chance to know your husband. Vite, vite, in mot. All the best, Phil Chadbourne

The Condé Nast Publications, Inc.

420 LEXINGTON AVENUE • NEW YORK

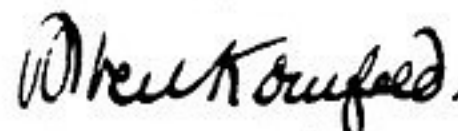
November 9, 1945

Dear Mrs. Halpert:

I thought you would be interested to see the reproduction of Horace Pippin's painting which you were kind enough to allow us to use as a Christmas greeting card for Glamour. On the whole, I think it reproduced very well.

Many thanks for your kindness.

Sincerely,



Albert Hornfeld
Publicity Director

Mrs. Edith Halpert
Downtown Gallery
43 East 51 Street
New York, N. Y.

November 9, 1943

Mr. Earle Ludgin
121 West Wacker Drive
Chicago, Illinois

Dear Mr. Ludgin:

Thank you for sending me the newspaper clippings.
I sent duplicates to the artist.

We were all highly elated with the news, particularly so, since he has been having such a tough time with his C.O. On the day of the announcement I arranged a little cocktail party to which this tough Captain was invited. This proved a great success and Guglielmi has since been treated with great respect in his company. I am very happy that you are owner of this very fine painting. It does make one feel good in spite of the general contempt for prizes, to have his choice verified so completely.

Mr. and Mrs. Sheeler told me how much they enjoyed meeting you. My very best regards.

Sincerely yours

EGH1a

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November 9, 1943

Mr. William George Constable
Curator of Paintings
Boston Museum of Fine Arts
Boston, Massachusetts

Dear Mr. Constable:

Now that one of your home town boys is having so brilliant a presentation in New York, I am hoping that you will come in to see the exhibition.

The Zerbe show has been received with great enthusiasm and a number of the pictures have already been sold. There are eighteen new pictures in the show, many of which have not been seen in Boston. Won't you come in? It will be a pleasure to see you again.

Sincerely yours

EGHla

November 9, 1943

Mrs. Sidney E. Martin
9300 Ridge Pike
Roxborough
Philadelphia, Pa.

Dear Mrs. Martin:

Under separate cover I am sending a catalogue of the Arts Club exhibition. This has just arrived and I am sure that you will be interested in seeing it. We did not think that you wanted to permit the use of your name and had the picture listed as "owned by a private collector". When the reviews reach me, I shall pass them on to you. However, I have already heard that this show was creating tremendous excitement in Chicago and that "Boy in Blue" is among the most popular pictures. A good many of the exhibits came from us originally, together with those that I credited.

The exhibition of the Wilde collection opens the early part of December and I am very eager to have you and Mr. Martin see it. I am sorry that I appeared so absent minded when Mr. Martin was here, but a serious accident had occurred in this building shortly before he arrived. Everything is now restored and peace prevails.

When you are in the city, do come in to see our new acquisitions as well as the advance view of the Wilde material.

Sincerely yours

EGH1a

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November 9, 1943

Mr. Jere Abbott, Director
Smith College Museum
Northampton, Massachusetts

Dear Mr. Abbott:

Are you planning to be in town before November 20th? If so, I do hope that you will come in to see the current exhibition of paintings by Karl Zerbe -- his most recent group. Many are being shown for the first time.

I know that you will enjoy the collection and look forward to seeing you.

Sincerely yours

EGHLa

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THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

W.M.A. GOSLINE, JR., PRESIDENT BLAKE-MORE GODWIN, DIRECTOR

MONROE STREET AT SCOTTWOOD AVENUE

TOLEDO, OHIO

November 10,
1943.

Mrs. Edith G. Halpert,
The Downtown Gallery,
43 East 51st Street,
New York, N. Y.

Dear Mrs. Halpert:

We have received a receipt from the
Whitney Museum acknowledging the arrival of the
Breinin "At the Monument."

The purchaser of "At the River" is
Mr. Jules J. Roskin, 4132 Sheraton Road, Ottawa
Hills, (Toledo), Ohio. I am returning to you the
bill sent and am asking that you send a receipted
bill direct to Mr. Roskin. He would like to have
it for his records.

With best regards,

Yours sincerely,

Wm. L. Jaffe

Assistant to the Director.

7 POL
Customs

November 12, 1943

Mr. J. D. Hatch, Jr., Director
Albany Institute of History and Art
Albany, New York

Dear Mr. Hatch:

So that we may have the experience of an Albany Institute check clearing through our bank, I am going to make a very special price for an immediate decision. I am referring to the "Yankee Peddler" which is priced at \$600., and which has just been restored at an additional expense.

For you sake and for Adam's sake and for the sake of American Art, I will make a very special reduction which will have to be kept confidential please. The figure of \$400 for an immediate decision.

I am glad that the show pleases you and hope you will send me a catalogue at your leisure. My best regards.

Sincerely yours

EGH1a

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BUCHHOLZ GALLERY

CURT VALENTIN

32 East 57th Street, New York 22

TEL: PLAZA 5-9320

CABLE: BUCHVALENT

November 12, 1945

Miss Edith G. Halpert
The Downtown Gallery
43 East 51st Street
New York City

Dear Miss Halpert:

I shall return the bronze by Matisse,
which you lent me for the present ex-
hibition, at the beginning of next
week.

I am very grateful for your generosity
in lending this piece to us; it was
a great contribution.

Very sincerely yours,



Curt Valentin

CV:MW

Robert Carlen Gallery •

• 323 SOUTH SIXTEENTH STREET • PHILADELPHIA 2, PA.

Dear Edith;

11-13-43

Aonia conveyed to me your
good news on the sale of the
Pippin painting "The Homeric Players".

I also sold two of his paintings
the past several weeks.

My Folk Art and Penna. Sketch
show has been selling pretty well.
I have a few out of town buyers
which shows the news on the show
has travelled pretty far.

Believe it or not I have been
trying to get over to N. Y. to solve
the price problem on the Pippins
but illness in the family & the lack
of a maid which meant Alice would
(OVER)

have everything on be hard - the gallery -
kids & home - and so I never feel
it convenient to take a day off.
However we now have a pretty
efficient maid and so I am arranging
to come over to N.Y. either this evening
Monday or Tuesday.

Did you see this week's "Life"
magazine. It has the Capchatt
Pipkin reproduced; so does the
Nov. 1st issue of "Time" & Nov. 15
issue of the "New Yorker."

I hope you are keeping well &
business is good.

With kind regards,

Sincerely yours,
Bob

49 EAST 96TH STREET

Dear Mrs. Halpert

Forgive me

for not having thanked
you for your letter.
I think it touched me
and in a sense forti-
fied me as much as
any gift had because
it made me feel
that perhaps some of
the artists I've not
heard from do not
think of me kindly.

a loyal friend you've
been ever since.

Of course I shall
come in to the gallery
— I hope more often!

Sincerely

Alfred Barr

November 15 1943

I hope now that I
may get to know some
of them better than in
the past when I was
rushed and embarrassed
by museum obligations.

Of course you
were one of the very first
people I knew in New York
back in the dizzy summer
of 1929 when I came
with wobbly knees to
tackle the museum job.
That was a long time
ago but I like to remember
what a help to me you
were then and what

November 15, 1943

Dr. Walter Heil
Gotham Hotel
Fifth Avenue and 55th Street
New York, N. Y.

Dear Dr. Heil:

Several days ago I received a letter from Miss
Lewman of the De Young Museum requesting photo-
graphs of the Karfiol, Kuniyoshi, Levi, Schmidt,
Breinin and Zerbe self portraits, at the same
time mentioning that the exhibition is being
circuited.

Since you are in New York, I thought it advisable
to write to you regarding this latter plan, which
comes to me as a complete surprise. I did not know
that the pictures would be used any longer and
would like to discuss the matter with you.

Besides, I should very much like to have you see
our current Zerbe exhibition, as well as the
other paintings we have in the gallery at the
moment. Would you drop in soon.

Sincerely yours

EOHla

November 15, 1943

Mr. Harpo Marx
9437 Santa Monica Blvd
Beverly Hills, California

Dear Mr. Marx:

If you want to make a decision regarding the "Child in Wicker Basket", the official title, or ("Baby with the Red Shoes") I can arrange to have the painting shipped to you directly from Chicago, obviating the necessity of duplicate shipment and expense. Then, I won't feel as badly about losing the baby now that she has been away from me for some time. The final price that I had agreed to accept was \$1800. Please let me know your decision so that corresponding arrangements may be made. I hope that you will take very good care of my baby and perhaps permit me to see her (or him) if and when I can scrape up enough money to take a trip to Hollywood.

My very best regards to you and Mrs. Marx.

Sincerely yours

EGHla

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November 15, 1943

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Colonel Donald M. Yates, Chief
Weather Information Branch
Headquarters, U. S. Army Air Forces
Room 5D-266 - War Department
Pentagon
Arlington, Virginia

Dear Colonel Yates:

In discussing final plans for his one man exhibition, I expressed to Master Sergeant Ralston Crawford, my great enthusiasm for the pictorial records he has been preparing for the meteorological unit, and asked whether there was a possibility of showing these at the gallery. It was his suggestion that I address myself to you.

In recent months, much has been said and written about the "artists at war", but the material thus far presented has been rather disappointing. It was therefore a rare experience to come upon the Crawford illustrations for the article by Lt. Col. J. J. George in the June issue of AIR FORCE. These are so extraordinary in their combination of documentary and aesthetic value, that I am eager to acquaint the American art public with the fact that a creative artist's skill can be used with understanding and imagination and has so been used by the Army Air Force. While the gallery visitors will be primarily interested in the high artistic quality achieved in these analyses of meteorological data, they must surely share my gratification in knowing that such works of art serve a practical use in the war effort, and that these documentary pictures are so closely related to the character of Ralston Crawford's easel pictures will also be impressive.

Museums and private collectors will cooperate with us in lending paintings for the exhibition which is to be held at this gallery during the month of January. They are helping us in our desire to keep alive the names of important American artists while they are in the service.

I sincerely hope that you will permit the use of a number of these pictorial analyses as a feature of the exhibition. Any informative key or data can no doubt be eliminated, and there are probably a number of these pictures which no longer contain restricted elements. May I have the pleasure of hearing from you.

Sincerely yours

EGHla

November 16, 1943

Mr. Alonzo Aden
Barnett Aden Gallery
127 Randolph Place, N. W.
Washington, D. C.

Dear Mr. Aden:

Thank you for your letter.

I am delighted that your enterprise is developing so successfully. It must be gratifying to you.

Jacob Lawrence joined the Coast Guard about ten days ago and we feel very sad about this cessation of his artistic activities, but hope that he will be permitted to use his skill in his new capacity.

We shall be very glad to cooperate with you as an educational institution by reducing the price of his "Trees" from \$75 to \$60. This is the best we can do particularly at this time, when no more of his pictures are available or being produced and the interest is so tremendous. We have just sold another of his pictures to a museum -- one of the Harlem series to the Rhode Island Museum.

Please let me know your decision.

Sincerely yours

EGHla

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November 16, 1943

Mr. Daniel Catton Rich, Director
The Art Institute of Chicago
Chicago, Illinois

Dear Mr. Rich:

Some time ago I mentioned to you that Sheeler was at work on a very exciting canvas. This has just been completed and delivered to the gallery. I consider it the most important thing he has done and one which incorporates all the fine qualities found in his early works, as well as in his more recent examples. For your information, I am sending a photograph under separate cover.

Sincerely yours

EGHla

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November 16, 1943

Mr. Edward B. Rowan, Assistant Chief
Section of Fine Arts
Federal Works Agency
Public Buildings Administration
Washington 25, D. C.

Dear Mr. Rowan:

This is to acknowledge the receipt of the Sipporin
painting which arrived in good condition.

I am sure that Siporin will be disappointed in not
having contributed to the Bruce Memorial Collection
and I am sending the letter on to him so that he will
understand why.

My very best regards.

Sincerely yours

EGHLa

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RALPH M. PEARSON'S DESIGN WORKSHOP

COURSES BY MAIL

288 Piermont Ave. • • • Nyack, N. Y.

Nov. 16th, 1943

Downtown Gallery,
43 E. 51st. St.,
N.Y.C.

Dear Mrs. Halpert:

Your letter ordering a copy of Experiencing American Pictures for Sgt. Jack Levine is received. I was on the point of forwarding it to Harpers to be filled when it occurred to me that this is probably artist Jack Levine, and that you and he might care to have it autographed. So I am sending the copy from here.

We sell books here to my students or others at retail but have no facilities for selling the trade or giving trade discounts. However I am billing you this time less 33 1/3%; — we get 40% so I shall make a few cents on the order.

I have often wondered why the galleries do not make a real effort to sell the art books they believe in. They meet the people who are interested more directly than any other agency. Perhaps you are doing so.

If in the future you want an autographed copy I shall be glad to supply you and give you the discount -- only please send check with order to save bookkeeping and billing.

Sincerely,

DESIGN WORKSHOP



375
125

250

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November 16, 1943

Mr. Duncan Phillips
1600 Twenty-first Street N. W.
Washington, D. C.


Dear Mr. Phillips:

The Sheeler painting I mentioned to you has just arrived. It is so interesting a canvas that I am sure you will be very much impressed with it. He combines his early abstract style with an entirely new phase incorporated. A photograph will be sent within the next few days so that you can make a decision regarding the inclusion of this painting in your forthcoming exhibition. The balance of the list was sent to you a short time ago.

Sincerely yours

EGHla

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Miss Edith Halpern,
Downtown Gallery,
45 E. 51st St.
New York, N.Y.

0-90899
Capt. J. L. Kelly, A.C.
My old boy - R. H. F.
APO 874 to T. M.
San Francisco, Calif.

19 Nov 1943

Dear Edith:

Many thanks and how are you?

Missing one, remain deep your beautiful
for people; leave this letter of an old boy and happy
as a King and in the book "Remember in the S.W. Theater",
as the crown requires us to put it.

Whether known of Sally Jones? Johnny
Hendry, dig, Harold, Stefan & Elan Hirsch? What
good bailed Edward has upon his arm?

It is better for than for the time, but
we manage. Jesus have, which thank God, as far as
the west.

Any one of you and other guy's companion
would be very welcome.

Sincerely,
1944

3401 College Ave
Kansas City 3 Mo
18 Nov 1943

Dear Mrs. Harper -

Remember me? You'll be surprised to hear from the ghost of the Walker Galleries but I promise not to haunt you.

I'm writing in the interest of Holman Pittman. You know his work, I'm sure. I had great success with it and have real faith in him. I feel sure will grow and develop. In the few years I had him he certainly did that. In our last year he was acquired by five museums as well as by many private collectors.

He feels a bit out of things at Kilditch's. He likes them and they've treated him O.K. but he feels they're not very energetic or progressive. He thinks you would be more in sympathy with his work - and association with you would give him

gentle stimulus and encouragement.
He is a likable person - easy to get
along with and to do business with. I
used to give him hell about some of
his crumbling old Victorian frames and
he broke it like an angel.

I hear many reports that business is
booming in the art world and I hope it
is with you. Probably your stable is
pretty full and it's hard to consider
new people. But I firmly believe
Hobson would be worth your best con-
siderations. You may write to him
direct if you wish -

57 South Eagle Road
Upper Darby Manor, Pa.

He teaches in a Quaker school there -

Let me know what you think about
it anyway and give me some art gossip -
I never hear it anymore - All good wishes
to you and downtown. Sincerely
Raymond Walker

9437 Santa Monica Blvd.,
Beverly Hills, California,
November 20, 1943.

My dear Mrs. Halpert,

Sixteen hundred is the price I offered for the "Baby with the Red Shoes", which is even higher than I should have gone -- however, I won't back out now. And you'll have our permission to not alone see it whenever you choose, but to borrow it for exhibits. It would make a wonderful companion for our new son Alexander Marx, aged four months.

Mrs. Marx joins me in kindest regards.

Sincerely,



Mrs. Edith G. Halpert,
The Downtown Gallery,
43 East 51 Street,
New York City 22.

1300 THIRTIETH STREET, N. W.

Dear Mrs Halpert -

The Kunyoshi
drawing is very lovely.
Thank you so much.
I will gladly act
on your suggestion
and look you up
when I am next in
New York.

Yours,
Dorothy Schram

Nov 22 '43

Downtown Galleries Nov. 23, 1943
43 East 51 St; Westhampton, Long Island,
New York City. New York.

Dear Sir:

Will you please be so kind as to
give me any advice you can on the following...

While I've been painting for a
good number of years, I now feel my work is
ready for exhibiting.

I've completed a number of water-
colors sketches of life in British Guiana, where
I spent two years.

If you will tell me of anyone who
might be interested in helping me in this en-
deavor. As its impossible for me to get around
as I once did. Thank you for any advice you can
give.

Yours truly,

John G. Rieber

Cpl. John G. Rieber
Btry. C 397 A A A Bn.
Suffolk County Air Base,
Westhampton, Long Island,
New York.

A.S.N. 32821755

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CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

A. N. WILLIAMS
PRESIDENT

NY-Edith Halpert
LC-Chicago
DET-Chicago
Ship Radiogram

The time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

PRA857 NL=PORTLAND ORG 23

MRS EDITH HALPERT=

643 NOV 24 AM 2 11

- DOWNTOWN GALLERY 43 EAST 51 ST NYK=

RED AND WHITE RUNNING HORSE LEGS BROKEN WIRE COLLECT INSURANCE
EVALUATION PLEASE SEND BY LETTER DETAILED LIST OF EVALUATIONS
IF NOT ALREADY SENT REGARDS=:

ROBERT TYLER DAVIS.

Ans 9/24 \$75.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE.

THE KALAMAZOO INSTITUTE OF ARTS
KALAMAZOO, MICHIGAN

Mrs. Edith Halpert
Downtown Gallery
43 East 51st St.
New York, N.Y.

Dear Mrs. Halpert,

Thank you so much for your kindness in letting us have the Kuniyoshi's and Lewis'. They were very well received and the little Kuniyoshi horse was almost sold. At any rate a local lady will contact you if ever she makes up her mind. I am terribly sorry they all had to be returned.

Under separate cover I'm sending the photographs, the duplicate receipt and the press clippings. Again thank you and I trust, through God and Budworth's, that all arrive in mint condition.

Sincerely,

Karl Priebe, Director

November 26, 1943.

November 27, 1943

Mr. Hyman Brown
285 Central Park West
New York, N. Y.

Dear Mr. Brown:

Several days ago I discovered a small Jack Levine painting which I think will interest you. I was under the impression that we had returned it to Levine at his request for an exhibition in Boston, but found that it was never shipped. Before offering this canvas to anyone, I thought of communicating with you.

Sincerely yours

EGHLa

November 27, 1943

Cpl. John G. Rieber, A.S.N. 32821755
Diry. C 397 A. A. A. Bn.
Suffolk County Air Base
Westhampton, L. I.
New York

Dear Cpl. Rieber:

May I suggest that you communicate with Mr. James
T. Soby, Director of the Museum of Modern Art
regarding your watercolors produced in British
Guiana. The Museum has a department for service
art and I think would be in a better position to
be of assistance to you.

Sincerely yours

EGHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 27, 1943

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Mr. Marion Thomas
43 East 51 Street
New York, N. Y.

Dear Mr. Thomas:

We are expecting another building inspection next Monday. The last inspector entered among the violations the fact that the passage way to the roof was blocked and insisted that it be cleared completely. However, I think if you just cleared the stairway to the roof he might let it ride.

Also, he insisted that the tenants in this building have access to the roof in case of fire. Therefore I had a new lock installed to the service stairway and shall give each tenant a key for emergency. I am enclosing one key for you. I shall greatly appreciate your cooperation as we are having great difficulty with the building department.

Sincerely yours

EGH1a

November 27, 1943

Mr. Marion Thomas
43 East 51 Street
New York, N. Y.

Dear Mr. Thomas:

We are expecting another building inspection next Monday. The last inspector entered among the violations the fact that the passage way to the roof was blocked and insisted that it be cleared completely. However, I think if you just cleared the stairway to the roof he might let it ride.

Also, he insisted that the tenants in this building have access to the roof in case of fire. Therefore I had a new lock installed to the service stairway and shall give each tenant a key for emergency. I am enclosing one key for you. I shall greatly appreciate your cooperation as we are having great difficulty with the building department.

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ADDRESS REPLY TO
HEADQUARTERS OF THE ARMY AIR FORCES
WAR DEPARTMENT
WASHINGTON, D. C.

WAR DEPARTMENT
HEADQUARTERS OF THE ARMY AIR FORCES
WASHINGTON

AFRMX
27 November 1943

Miss Edith G. Halpert,
Director, The Downtown Gallery,
43 East 51st Street,
New York 22, New York.

Dear Miss Halpert:

Receipt is acknowledged of your letter dated 15 November 1943.

I have reviewed with Sergeant Crawford the material which he has prepared in connection with his work here. There appears to be no objection to any of it being exhibited in January as you have requested. When the proper selection has been made, by him, and captions written they will be presented to the Public Relations Office of the Army Air Forces for final approval. It is anticipated that there will be no difficulty in obtaining such authorization.

When the details of approval and shipment have been worked out, we shall communicate further with you. We appreciate your interest in Sergeant Crawford's work and will cooperate in any way possible to the end that a successful exhibit may take place.

Sincerely yours,



D. N. YATES,
Colonel, Air Corps,
Chief, Weather Information Branch,
Weather Division,
Office, Asst Chief of Air Staff,
Operations, Commitments & Requirements



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WESTERN UNION

A. N. WILLIAMS
PRESIDENT

STANDARD
Day Letter
NL- Day Letter
LC- Day Letter
NLT- Day Letter
Ship Radiogram

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P79C HL NL

SANDIEGO CALIF NOV 28 1943

EDITH G MALPERT

DOWNTOWN GALLERY 43 EAST 51 ST NEWYORK NY

MUSEUM DEFINITELY PURCHASING MARION SQUARE BY ZERBE FIVE HUNDRED
DOLLARS SENDING CHECK DESIRE RETAIN OTHERS WEEK LONGER HOW MUCH
LOWER MIGHT YOU NOW SELL BREININ.

POLAND

400A

First Arts Gallery of San Diego

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

WALKER ART CENTER

November 28, 1943

Edith Halpert
Down Town Galleries
43 East Fifty-first St.
New York 22, New York

Dear Edith:

I am very unhappy -- in fact, I am a mangle dog for not staying in New York for your summer. I hope Charles Sterling called you about my sudden departure. I talked to him long distance and asked him to call you. Needless to say, it was very big business that took me out of town so suddenly. I don't think it was the sheriff because I was sober the night before, which was very bad luck.

In spite of everything, would you send me that little little chart which I was going to use in my office? I am preparing my rabbit and hat set for the benefit of certain Minneapolis corporations -- God be with me.

I have the Wolf Art show scheduled for March. Perhaps it would be best if I should go with you on the details of date and content early in February. I am going to work on a kind of encyclopedia for the show, and would like you to tell me that it won't be the same.

Sincerely,

Vary
L. S. Breenbacher
Director

1005:275

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November 30, 1943

Mr. Reginald Poland, Director
Fine Arts Gallery of San Diego
2324 Pine Street
San Diego 3, California

Dear Mr. Poland:

Thank you for your telegram.

I am pleased that the museum acquired Zerbe's "Marion Square", one of his outstanding examples. His exhibition in New York was a huge success with eight paintings sold. We are delighted with the general response as all visitors were extremely enthusiastic about the high quality and originality of Zerbe's paintings.

When you were at the gallery I advised you that the Breinin was priced at \$250 for retail and \$200 for a museum. However, since you inferred that you might be personally interested I further reduced the price to \$150. Unfortunately I cannot make any additional reduction as this is so far below the regular figure. In spite of its size, the Breinin is one of his best examples.

From the catalogue I received a few days ago, I see that you are going full steam ahead and I congratulate you on carrying on in such style in the face of difficulties.

My very best regards.

Sincerely yours

EGH1a

November 30, 1947

Mr. James Thrall Soby, Director
Museum of Modern Art
11 West 53 Street
New York, N. Y.

Dear Mr. Soby:

I believe I advised you that both Guglielmi and Lewandowski have been shipped with Company 902 to Bradley Field, Winstock, Connecticut with an immediate prospect of overseas assignment.

Through some contact in Washington, Lewandowski has hope of getting some connection with YANK representing a publication at his point of destination, whatever it may be. Have you any connection with YANK and if so, would you be willing to add a word of recommendation for Lewandowski? He desires no special treatment of any kind and is perfectly happy about being sent across. However, he would like to continue with his art if possible and this seems like an excellent prospect. I shall be most grateful to you for any help in this matter.

Sincerely yours

EGH1a

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 1, 1943

Mr. Harpo Marx
9437 Santa Monica Blvd
Beverly Hills, California

Dear Mr. Marx:

You have finally broken me down.

I have just written to W. Eisendroth of the Arts Club of Chicago, suggesting that the "Child in Wicker Basket" be shipped directly to you at 701 N. Canon Drive, Beverly Hills, California. We presume the Santa Monica Blvd address is your office. If we are mistaken, would you be good enough to wire the Arts Club, 400 N. Michigan Avenue Chicago, Illinois, changing the shipping address. Meanwhile, I am enclosing the bill. A photograph and available data are being sent to you under separate cover.

Incidentally, in the booklet we have just published this picture was reproduced as one of our favorite examples in the Folk Art Gallery. The booklet will be sent to you whenever the printer decides to make delivery.

I hope that the baby has the same effect on your son, but do keep some distance between them as the Marx baby should be mighty precious. My very best regards to you and your Mrs. Marx.

Sincerely yours

EGHLa

December 1, 1943

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Mr. Gordon Washburn, Director
Museum of the Rhode Island School of Design
Providence 3, Rhode Island

Dear Mr. Washburn:

Thank you for your letter.

I am sure Jacob Lawrence will be pleased to learn that he is represented in the Rhode Island Museum. There has been a great run on his paintings and we have had quite a problem retaining the group you selected, for your exhibition. Both earlier and subsequent examples of his work have been snapped up during the last ten days, but you will have the pictures you selected shipped to you on or before December 27th. Incidentally, have you given Budworth instructions to call for the Lawrence and Tappin's?

Have you had an opportunity to examine the American Folk Art material we sent to you. I presume that the pictures all arrived in good condition.

Sincerely yours

EGH:la

December 2, 1945

Mr. Maynard Walker
3401 College Avenue
Kansas City 3, Missouri

Dear Mr. Walker:

It was good to hear from you. How does it feel to be on the outside looking in while we poor art dealers are wearing ourselves down to the bone trying to get into the current boom which is affecting everybody but the American Art dealer? However, things are more cheerful these days.

Because I am a seven star mother, I dashed around and added a number of artist to our gallery list, since my boys my boys have been gradually removed from the art world into the army and navy. However, I feel very strongly that the boys in the service should be kept before the public very actively so that they are not forgotten in their absence. Now I have discovered that I have more artists than I can handle efficiently and had to decide to take it easy for quite a while.

Thus, much as I like the work of Robert Pittman, I am not in a position to make this addition at present. Perhaps we can do something next season.

I appreciate very much your interest and your recommendation and hope that we can work something out later. Do you ever come to town. If so, do look me up as it would be swell to see you again.

Sincerely yours

EGHla

<p>CLASS OF SERVICE</p> <p>This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.</p>	<h1>WESTERN UNION</h1>	<p>12-4-43</p> <p>12-4-43</p> <p>12-4-43</p>
<p>A. N. WILLIAMS PRESIDENT</p>	<p>NEWCOMB CARLTON CHAIRMAN OF THE BOARD</p>	<p>J. C. WILLEVEN FIRST VICE-PRESIDENT</p>

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UAG94 NL=BUFFALO NY 3

MRS EDITH HALPERT, DIRECTOR DOWNTOWN GALLERY=

43 EAST 51 ST NYK=

IS THE ZERBE TERROR 1943 ON LOAN FROM YOU TO ROMANTIC EXHIBITION AVAILABLE AND IF SO WOULD YOU PLEASE WIRE ME COLLECT YOUR ASKING PRICE=

ANDREW RITCHIE ALBRIGHT ART GALLERIES.

ZERBE 1943.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE.

THE DOWNTOWN GALLERY

Edith Gregor Halpert, Director 43 EAST 51 STREET, NEW YORK 22, N.Y.

December 3, 1943

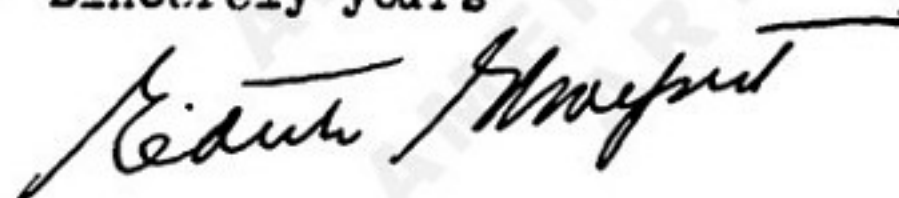
Mr. Arnold Newman
311 Lincoln Road
Miami Beach, Florida

Dear Mr. Newman:

I am sorry to have been so long in sending the material you requested. The printer has been fussing around all this time, but now I am sending you the photographs under separate cover.

I hope that you get an opportunity to run these off shortly as I am eager to put the collection on view as soon as possible. I hope that you are having a pleasant stay in Florida. Julian told me how much he enjoyed his visit with you.

Sincerely yours



EGH1a

Telephone PLAZA 3-3707

December 3, 1943

Dear Phil:

Forgive me for being so slow in replying, but I have been so short handed that I have not had time but for the most immediate person to person conversation.

The most popular of the art colonies, as you know, are Woodstock, New York, Gloucester, Massachusetts, Ogunquit Maine and Provincetown, Massachusetts. All of these have a collection of artists both fascinating and boring, disreputable men and women and scandal mongers. My favorite place in this group is Ogunquit, Maine, but this is purely geographical. The country is so handsome both along the coast and inland, that it presents a wonderful variety of painting material, but the artists who remain in that locale are little on the dull side. Those I know are Bernard Karfiol, Robert Laurent (I think you would like him and his wife Gigi) and a number of cartoonists including Rudy Dirck and Cliff Sterrett. Woodstock, which is full of artists in the summer, has a better social life since you have been so select in your circle. Provincetown has become pretty much an old ladies haven, but Gloucester has a better combination.

Personally I keep away from all art colonies and know little about them. I hope that the little information I scraped up might be of help.

The art business is snapping up a bit, but it is still no great boom. However, it remains my pet and I really like it. My very best regards.

Sincerely yours

December 3, 1943

Mr. Albert Kornfeld
Publicity Editor
Conde Nast Publications, Inc.,
430 Lexington Avenue
New York, N. Y.

Dear Mr. Kornfeld:

You promised a short time ago to send me additional copies of the Christmas card reproducing "Victory Vase". You also mentioned that you would check into the possibility of having the color plate transferred to us. On several occasions in the past when the Conde Nast publications used one of our pictures, the plates were given to us and I hope that this will be handled along the same line.

When the dipping and takes place we should like to use the cut on the catalogue cover. Please let me hear from you regarding this matter.

Sincerely yours

Reinhold Halden
Helen Borham

EGHla

M. H. DE YOUNG MEMORIAL MUSEUM

Golden Gate Park,
San Francisco, California
18.

December 3, 1943

OFFICE OF THE DIRECTOR

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
43 East 51st Street
New York (22) N. Y.

Dear Mrs. Halpert:

Miss Newman has just handed me your letter of November 27th. I am sorry there was a misunderstanding about the circuiting of "Meet the Artist". We were making tentative plans for such a circuit but naturally would not go ahead with definite arrangements until we received permission from the various lenders. Dr. Heil has been in New York for some weeks now and had planned to speak to you about the matter. Although he has been ill I hope he has had a chance to see you meanwhile.

While we regret the withdrawal of the Karfiol, Kuniyoshi and Zerbe we appreciate your further cooperation in allowing us to include the Schmidt and Breinin. When the schedule is completed we shall advise you of the exact itinerary.

The Zerbe is being shipped direct to your gallery. The Karfiol and Kuniyoshi were collected by Budworth & Co. and are being returned to them and then delivered to you.

With best wishes,

Yours sincerely,

Alice F. Stewart

Alice F. Stewart
Assistant to the Director

December 3, 1943

✓ remove address on card

Mr. Hugo Munsterberg
Co. C. S T A R
College of the City of New York
New York, N. Y.

Dear Mr. Munsterberg:

Although I should be interested in repurchasing the Jack Levine painting, I do think that the figure you set on it extraordinarily high. We would not have the courage to ask that price for the picture here, as no such increase has been made on any of his work. I figured that you would be willing to take a fifty percent profit on a short time investment and I in turn could get a \$25 rate off for Jack, who certainly should profit through any resale.

If you should like to make a trade against the large picture which is hanging over the mantel I would consider it. I would like to see it over allowance. On the other hand, the owner is very insistent on getting the King series and is willing to pay more than a fifty percent increase on the original price, I shall communicate with you.

Sincerely yours

UGH1a

PHILLIPS MEMORIAL GALLERY

1600 TWENTY-FIRST STREET

WASHINGTON, D. C.

DUNCAN PHILLIPS
Director
MARJORIE PHILLIPS
Associate Director
C. LAW WATKINS
Associate Director
ELMIRA BIER
Assistant to Director

December 4, 1943

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
43 E. 51st Street, New York.

Dear Mrs. Halpert:

I acted too hastily in telling you over the telephone while at the Plaza that I would buy the Breinin painting "The City" for this Gallery's Collection. It has always been my policy to have the paintings sent on approval and the only mistakes I have made have been when I did not do so. Breinin is splendidly represented in "The Maestro" and before I get another example I want to see a large number of his figure and architectural subjects and make a most careful selection. I trust you will understand and approve my decision which is to stand committed to purchase another Breinin but only when I see one which can stand the test of time after hanging on our walls. We all like "The City" for its majestic composition and its fine repetitions of the units of design. On a closer acquaintance the planes seem a bit brittle and the emotion also. Although we could borrow it again for our exhibition in March (the scope and character of which by the way has not yet been definitely decided) nevertheless we think it only fair to you and to the painter to return it now to the market. We will visit you again to see other examples of Breinin's work and to pick one for our show which we would be more likely to purchase. The Pipin "Dominoe Players" is certainly no mistake and in this case the wisdom of my immediate decision was confirmed on receipt of the picture. The Zerbe of Boston has arrived but the box has not yet been opened as we are all now in the midst of hanging a new set of exhibitions and returning the works we borrowed for the last set.

I will write you again when we have decided whether our American show for March 1944 will be fairly comprehensive as in 1941-2 or limited to groups of three paintings each by a selected few. We may even decide to make a review of our American purchases during the last five years adding a number of purchases for this season. This is what the Washington public would like best. You will hear from me shortly as we realize it would affect your own schedule for the paintings we asked you to hold for us. With best wishes,

Sincerely yours,

Duncan Phillips

DP.E

9437 Santa Monica Blvd.,
Beverly Hills, California,
December 6, 1943.

Dear Mrs. Halpert,

Thanks so much -- what wonderful news! I want it to be a big surprise for Mrs. Marx on Christmas so I have wired Mr. Eisendrath to have the "Child in Wicker Basket" sent to me at my office address -- 9437 Santa Monica Blvd., Beverly Hills. And that's the address to which everything pertaining to it should be sent. Now, I'm wondering whether I could get you to write a phony letter to me at home -- so that the surprise will be greater -- telling me that you're not going to part with the painting and, so that you won't be telling a fib really, you can date your letter before you decided to let me have it. It's a woman's prerogative, you know, to change her mind.

By this same mail, I'm writing to Mr. Eisendrath, asking him to get the painting off as soon as possible so that it'll definitely be here a few days before Christmas, at the very latest.

Thanks again and with kindest regards,

Sincerely,



Mrs. Edith Halpert,
43 East 51 Street,
New York City 22.

THE ARTS CLUB OF CHICAGO

400 NORTH MICHIGAN AVENUE

TELEPHONE SUPERIOR 7272
CABLE ADDRESS "ARTCLUB"

December 8th, 1943.

Mrs. Edith G. Halpert,
The Downtown Gallery,
43 East 51st Street,
New York 22, N. Y.

Dear Mrs. Halpert:

We are shipping back to you via
Budworth all of the pictures you so kindly
loaned us for our American Primitive Show,
with the exception of one painting, "Child in
Wicker Basket", which is being shipped directly
to

Mr. Harpo Marx,
701 N. Canon Drive,
Beverly Hills, California.

The insurance on this picture
will be maintained until safe receipt in California.

Your valuable loans contributed so
greatly to our exhibition that I can hardly express
my gratitude to you. They were all such important
paintings and our show, which turned out to be a
fine one, would have been incomplete without your
particular pictures.

Under separate cover we are sending
you publicity notices which appeared on this show.

Very sincerely yours,

William N. Eisendrath Jr.

William N. Eisendrath, Jr.
Chairman, Exhibition Committee.

E:K

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THE BOOKSHOP

386 North Euclid Avenue

St. Louis, Missouri

JULIUS H. KLYMAN, CHAIRMAN

H. W. JANSON, VICE-CHAIRMAN

JULIETTE LURIE, SECRETARY

JANE WERTHEIMER, MANAGER

Dec. 8, 1943

Dear Mrs. Halpert:

I wonder if you could let me know when we may expect the exhibition of drawings and paintings (mostly small, please!) of Earl Zerbe which you promised me for January. I do hope nothing has happened that would prevent your sending the show - that is, unless you have sold everything, which would be very pleasant news indeed. Earl wrote me that he sent you a lot of drawings, so I assume he expects you to send those along with the pictures rather than disrobe in all their directness from their wall. I should like to see or to buy paintings, the value of one or two sizeable ones, with a dozen or so drawings (which need not be water, since we'd have to refit them for our frames anyhow, unless you happen to have standard size mats, which would be swell). So, if you have them here, I could associate some photographs for publicity and clippings and things from the recent show. All the material, of course, will be handled with kind gloves and returned. I believe I told you about the financial status of our enterprise here, which makes it highly desirable to keep the cost of the show down as much as possible. You suggested that it might cost about forty dollars or so plus transport. I would be very grateful if you could let me know the figure in advance in a general way when you select the material for the show.

Thank you very much for your cooperation and help in the past from you soon.

Very sincerely,
H. W. Janson

H. W. Janson

SAN FRANCISCO MUSEUM OF ART

THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

December 8, 1943

Downtown Gallery
43 E. 51st St.
New York, New York

Gentlemen:

Interested in Mr. Sidney Janis' point of view in his projected book on abstract and surrealist painters now working in this country, a group of museums that have less opportunity of showing such work than those near New York, have agreed to cooperate in order to present a representative exhibition. We have undertaken the responsibility of organizing the exhibition.

It will be shown at Cincinnati, at the Cincinnati Art Museum under the initiative of the Modern Art Society, February 8 to March 12, then at the Denver Art Museum in April, in the Seattle Art Museum in May, in the Santa Barbara Museum of Art in June and in our Museum in July, thereafter to be returned East and distributed to the owners. All these commitments are definite.

We are asking Budworth to assemble and pack for us in New York, and will ask those lenders outside of New York to designate to us a packer of equivalent standing and their choice. The exhibition will travel by express. We shall insure from the time the work leaves the owner's hands until return either under our blanket all-risk policy or will accept billing for the premium if the lender prefers to carry his own insurance.

A modest catalogue containing a brief biography of the artists, a listing of their works and a few typical illustrations will be published in connection with the exhibition.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Downtown Gallery - 2

Your: J. Ralston Crawford - At the Dock #2, 1941
Stuart Davis - Ursine Park, 1942

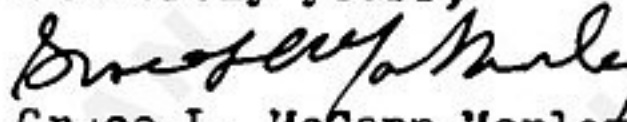
are to be reproduced, I understand, in Mr. Janis' book and have been recommended by him, and we should much like to include them in the exhibition if you are able and willing to lend. As I have implied above, all expenses will be cared for and professional handling and safe exhibition places are assured.

Since there is not much time for preparations, unfortunately, for the preliminaries have been delayed by the difficulty of getting general agreement and definite dates from the exhibiting group, we should greatly appreciate it if you would be good enough to give us a decision at your early convenience airmail. We enclose a stamped envelope and a questionnaire which will give us the necessary information, and if you will lend will ask you to send it back to us filled out. If for any reason you are unable or unwilling to lend the work requested, may we ask you to send us a wire collect, so that a substitution may be arranged with the least possible delay.

I hope very much you will be able to lend. There is need for greater familiarity with work in the abstract and surrealist field in most parts of the country and this exhibition should be a valuable contribution to building up interest in such work and respect for it. Because of shipping conditions, those of us who are in the west hesitate to bring out large exhibitions except when they can be used in a number of places so that the maximum benefit may occur from the shipping space used. We do feel, however, that with the current steady interest in exhibitions, and the rather large percentage of attendance by service personnel that such exhibitions as this are well worth the energy and time required to bring them out.

With thanks for your consideration of this request and hope of a favorable reply.

Sincerely yours,


Grace L. McCann Morley
Director

GM:es

Dec. 8th 1943
738 St Louis Ave

My dear Mrs Halpert,

I received your letter of last week, and tried twice to get in touch with you by phone but failed each time.

I am very sorry that you are having such difficulty with your help, but I am now employed by a firm that is very busy, and will be, until at least Christmas. This firm expects me to be there, and

I am very well satisfied.
So if I would come to you,
I could not do so until
after the first of the year
for I could not let them
down at this time.

However if by that time
you are not suited,
please let me hear from
you, and I will consider
it.

Thank you

I am
Respectfully yours

Geo. Sydney
738 St Nicholas Ave.
N. Y. City

5150 Wisconsin Ave, NW Washington 16, D.C

RAY FAULKNER

~~454 RIVERSIDE DRIVE XXXXXXXXXXXXXXXXXXXX NEW YORK CITY~~

9 December 1943

Downtown Gallery,
45 East 51st Street,
New York, N. Y.

Mr. Arthur Young very kindly consented to look at some Stuart Davis paintings for me -- I cannot seem to get away from the Navy long enough to look myself.

He mentioned three which impressed him particularly: RED BRICK BUILDINGS, TELEVISION, and WINDSHIED. He wrote that I might be able to see these three paintings and make my choice from them.

If this is possible, I would very much like to see them before deciding which one I wish to purchase.

Very truly yours,

Ray N. Faulkner

Lt. Ray N. Faulkner, USNR

December 10, 1943

Mr. H. W. Janson
The Bookshop
386 North Euclid Avenue
St. Louis, Missouri

Dear Mr. Janson

There has been so much activity in the gallery that I have not had an opportunity to communicate with you.

The Karl Zerbe exhibition was a great success, with ten of his pictures sold, including those catalogued and others which appears below:

catalogue number	6	Man with the Clock
	8	Terror
	12	Still Life with Ham's Head
	13	Park Street, Boston
	14	House, Dartmouth Street
	15	Negro Figure
	18	After the Rain
		Marion Square, Charleston
		The Beggar

Thus, you see, there is very little left in the way of small or new pictures. We can, however, assemble the six drawings that he is shipping to us, ~~four pouches~~ and the numbers that are circled. A number of these are on panel with very heavy frames and will probably run into considerable shipping expenses. I have no way of ascertaining what this will amount to, plus the packing charges and the insurance premium. The valuations of the pictures available are herein listed. You will have to calculate on a two-third figure for insurance and can ascertain the premium involved from your local broker.

13	Pineapple and Pitcher	29 1/2 x 34	\$480.
7	Celia	24 x 36	500.
✓ 21	Bread, Cup, Napkin	15 x 9	150.
✓ 5	Clown	19 x 24	400.
✓ 23	The Colored Painter	17 x 20	300.
✓ 35	Girl Resting	24 x 30	500.
✓ 31	The Troopers	32 x 31 1/2	700.
18	Temptation	23 x 42	500.

I can have all these ready for the packer on Monday, December 13. Will you please wire me your decision.

Sincerely yours

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December 10, 1943

Mr. Harpo Marx
9437 Santa Monica Blvd
Beverly Hills, California

Dear Mr. Marx:

I am attaching a carbon copy of the letter you will receive at home. I hope it sounds convincing and also hope that Mrs. Marx won't think me too insanely arbitrary. She will no doubt enjoy the shock on Christmas day. The photograph is being sent to you with all the data so that you may have a record for your permanent files. This is being mailed to your office address as well, so that the surprise element will not be removed.

Sincerely yours

EGHla

December 10, 1943

Mr. Harpo Marx
701 N. Canon Drive
Beverly Hills, California

Dear Mr. Marx:

After some correspondence with Chicago, I was obliged to return to my former decision of retaining the "Child in Wicker Basket". I hope you won't be cross, but your long contact with women will make it easy for you to understand how their minds change.

Perhaps we can find a painting of similar character for you some time in the future.

Sincerely yours

EGHLa

December 10, 1943

Mr. George Sydney
738 St. Nicholas Avenue
New York, N. Y.

Dear George:

I am sorry that you had so much trouble reaching us.

If you can definitely arrange to be here after the first of the year, I certainly would prefer waiting as I feel convinced that the arranged would be mutually satisfactory. After all, defense jobs or any commercial job has a limited endurance, while this is permanent and I would feel so comfortable having you here to look after things.

Will you please advise me whether I can depend on you coming here after the first. As a matter of fact, you may wish to move into the building earlier at your own convenience to save rent that you may be paying. If you should decide to move, do not feel that it will obligate you in any way as I am retaining the temporary arrangement with a visiting superintendent until the first of the year.

Sincerely yours

EGH1a

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December 11, 1943

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Dear Dan:

Here I was prepared to show you off in all your glory to some of the lesser lights and you did not appear. However, Sterling did call me. I arrived at my own conclusion regarding your sudden departure.

The tax charts are enclosed and I expect the government budget to suffer extensively when you get through playing with these figures and your wealthy confreres.

It would be a good idea if you communicate with me early in February regarding the Folk Art exhibition. In my aged life, it is very important to be reminded of any business activities. Of course I shall deeply regret not having the DAR your at the opening, but I suppose the younger generation should get a chance.

My best regards.

Sincerely yours

EGH1a

40/50

December 11, 1943

Miss Adelyn D. Breeskin
Acting Director
The Baltimore Museum of Art
Wyman Park
Baltimore, Maryland

Dear Miss Breeskin:

Mr. Walters asked me to communicate with you regarding your invitation of December 1st.

Is there any possibility of one of your representatives will be in New York to make the selection directly. Our group of photographs is very limited, but if that is your only method of selection, we shall send you what we have available.

May I hear from you.

Sincerely yours

EGHla

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ADDRESS REPLY TO
HEADQUARTERS OF THE ARMY AIR FORCES
WAR DEPARTMENT
WASHINGTON, D. C.

WAR DEPARTMENT
HEADQUARTERS OF THE ARMY AIR FORCES
WASHINGTON

December 18, 1943

Mrs. E. G. Halpert
Downtown Gallery
New York, N. Y.

Dear Mrs. Halpert:

Weather is a particularly difficult subject to describe in words or conventional drawings. It varies in three dimensions and with time.

It is frequently necessary to educate large numbers of officers and soldiers in highly technical phases of this subject in a very brief period. It has, therefore, been found desirable to substitute pictures for words in many types of weather presentations. This is particularly true whenever a study is to be used by commanders who must consider weather as well as other factors in the formulation of strategic and tactical plans.

For the purpose of conveying these complex ideas quickly and clearly, it has been necessary to develop new methods of presentation. These resulting illustrations are not charts in the conventional sense nor are they naturalistic pictures of weather elements. They are graphic presentations which first stimulate the visual sense of the observer. They must further convey an idea in clear-cut logical symbols through which the irrelevant is eliminated and emphasis is placed on that which is important. The cartoonist's knowledge of colour, tone, dislocation and emphasis is used to this end.

Representative samples of this interpretative art prepared by Master Sergeant Austin Crawford are being forwarded you herewith. It is understood that the reason for this request is to assist work of this artist for the Air Forces, side by side with his peacetime duties. It should be noted that each illustration represents the combined efforts of a meteorologist and the artist. Each must have to understand the problems of the other and try solutions until the result suited both.

Sincerely yours,

[Signature]
D. T. FALES
Colonel, Air Corps
Chief, Weather Information Branch
Weather Division
Office of Asst Chief of Air Staff
Operations, Commitments & Requirements



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December 18, 1943

Lt. Ray N. Faulkner, USNR
3130 Wisconsin Avenue, N. W.
Washington, D. C.

Dear Lt. Faulkner:

We have had some difficulty in getting a truckman to call for the three pictures listed in your previous letter. We hope to get these to you early next week.

Sincerely yours

EGH1a

ALBANY INSTITUTE of HISTORY and ART

Founded 1791

ALBANY, NEW YORK

LEDYARD COGSWELL, JR., *President*
PETER D. KIERNAN, *1st Vice-President*
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CLARENCE E. NEWMAN, *Treasurer*
J. D. HATCH, JR., *Director*

December 24, 1943


Dear Mrs. Halpert:

The Life on the Hudson exhibit concluded last Sunday and, making arrangements for the return of pictures to you, we want to thank you for your generosity in helping us and to say that your pictures were particularly helpful.

The wooden figure of Henry Clay received considerable attention and the Poughkeepsie papers in particular played it up.

I still hope our committee might move on the Yankee Peddler. Opposition, however, is that it is not distinctly related to Albany, even though it does show the kind of thing that happened here. It is a point, but nevertheless in my judgment it is a swell picture.

Sincerely and appreciatively,



J. D. Hatch, Jr.,
Director.

Mrs. Edith Halpert,
Downtown Galleries,
43 East 51st Street,
New York City.

Chetan Ram Singh
To Adm -

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PHILLIPS MEMORIAL GALLERY

1600 TWENTY-FIRST STREET

WASHINGTON, D. C.

DUNCAN PHILLIPS
Director
MARJORIE PHILLIPS
Associate Director
C. LAW WATKINS
Associate Director
ELMIRA BIER
Assistant to Director

December 24, 1943

Mrs. Edith G. Halpert,
Downtown Gallery,
43 E. 51st Street, New York.

Dear Mrs. Halpert:

When I sent back the Breinin you may have had fears that I would do the same with the Zerbe. I am glad to say that in this case as in the case of the Pippin my prompt purchase was entirely justified by later impressions. It hangs opposite to me as I write and will be exhibited later to the public.

I am sorry to say that because of many complications and my recognition of the fact that this is a poor year for shipments, we have given up the plan for a comprehensive American show. You are free therefore to release to other exhibitions the paintings listed for our Gallery in March. However I would like to see as soon as you can send them the Stuart Davis "Garage Lights" and any painting of Breinin which you think might wear better than the large oil entitled "The City". I repeat that I consider myself committed to buy a Breinin but we will be of one mind that it should be so good and acceptable as to be secure in the Permanent Collection. I would also like that delightful Jacob Lawrence "Libraries are Appreciated". Could it be sent on approval? We miss our Jacob Lawrence Unit which is still travelling round the country. With the season's greetings and best wishes,

Sincerely yours,

Duncan Phillips

DP.E

P.S. Instead of the loan exhibition of American paintings we will review our purchases of recent years and perhaps make a survey of American paintings all the way back.

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
PHILADELPHIA
ZONE 2

ALFRED G. B. STEEL, PRESIDENT
HENRY S. DRINKER, VICE PRESIDENT

HENRY C. GIBSON, TREASURER
JOSEPH T. FRASER, JR., SECRETARY

LOUISE BOWEN BALLINGER, CURATOR OF SCHOOLS

December 28, 1943.

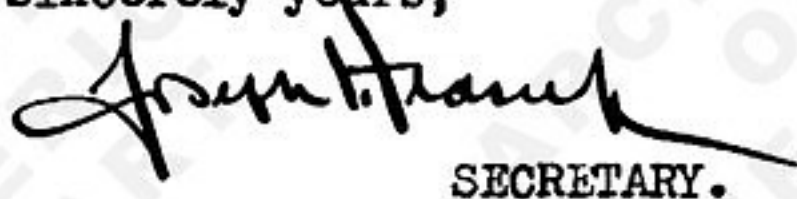
Mrs. Edith G. Halpert, Director
The Downtown Gallery
43 E. 51st St.,
New York City

Dear Mrs. Halpert:

This is just a note to remind you that we were unable to select a Ralston Crawford when Hobson Pittman and I called the other day. My notes tell me that you were hoping to be able to send us photographs. I am hopeful that this may still be accomplished.

Many, many thanks for your constant and good cooperation, and a Happy New Year!

Very sincerely yours,



SECRETARY.

JTF:ccb

P.S.: Pittman is extremely keen about the Kuniyoshi at the Whitney - "Somebody Tore My Poster" is the title. I am enclosing cards for both of the above mentioned pictures, as I do not recall whether I left them with you the other day or not.

J.T.F. jr.

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DAYTON TOOL & ENGINEERING COMPANY

730 LORAIN AVE. * DAYTON 1, OHIO * KE. 6194-5-6

December 29, 1943

Mrs. Edith Halpert
Downtown Galleries
43 East 51st Street
New York, New York

Dear Mrs. Halpert:

The "New Orleans ~~Story~~ Scene" is on the wall of my office, and is too much at home for me to think of removing it.

And now comes the new picture which, however, I have taken home for the holidays. It is a lovely thing, and I'm sorry that you sent it. It will be difficult to return that picture.

I have not yet been able to find the spot where Mr. Sheeler can get the atmosphere I feel he should have, but during the next two weeks I have a man coming ~~from~~ New York to see our customers, and I have given him the problem. I think he can find the solution.

In the meantime, I am having a few photos taken of tools as they are completed here, and I will forward these as well. Since it is too late to think in terms of using a reproduction in our catalogue, we have more time and can work without thought of a dead-line. This, I understand, is of essence since Mr. Sheeler works rather deliberately.

I will write you as soon as I have a report from my engineer, Mr. L. H. Trick. This should be within ten days.

Please write me a letter quoting me the prices on the two pictures you have sent.

With kindest regards, I am

Sincerely yours,

Otto L. Spaeth

OLS:bd



TOOLS DIES JIGS FIXTURES GAUGES SPECIAL MACHINERY

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December 30, 1943

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Mrs. Sydney E. Martin
9309 Ridge Pike
Roxborough
Philadelphia, Pa.

Dear Mrs. Martin

Will you be good enough to let me know whether your painting arrived in good condition. With the bad transportation services we have had in the past two months, we find it necessary to check into all shipments. May I trouble you to fill in the enclosed card and mail it to us. The picture is still covered with Insurance.

The Frick Art Reference Library asked for a photograph of this painting. Have you any objection to your name being used as owner, or would you prefer to have it go through anonymous. The library is making up a file of outstanding early American pictures for their permanent records.

I hope to have the pleasure of seeing you and Mrs. Martin in the near future. Please accept my best wishes for a Happy New Year.

Sincerely yours

EGHla

December 30, 1943

Lt. Wright Ludington

Georgia O'Keeffe

"White Barnes, Canada"

\$4000.

Please make check payable to Georgia
O'Keeffe and mail to her at 59 East 54th
Street, New York, N. Y.

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December 30, 1943

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Mr.

December 31, 1943

Mr. Gordon B. Washburn, Director
Museum of the Rhode Island School of Design
Providence, R. I.

Dear Mr. Washburn:

Through an oversight, the Jacob Lawrence painting "When Christmas Comes" was sent to the Museum of Modern Art, but has since been recalled. If it is not too late, we shall be glad to forward it at once, but I hesitate to do so now that your exhibition has opened. Would you please let me know.

Incidentally, have you made any decision regarding the "John Brown Series"? The Whitney Museum has just purchased Lawrence's "Tombstones" from their current exhibition.

My very best wishes for a Happy New Year.

Sincerely yours

EGH:la

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December 31, 1943

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Mr. Otto Spaeth
Dayton Tool and Engineering Company
730 Lorain Avenue
Dayton 1, Ohio

Dear Mr. Spaeth:

I am glad that the Zerbe looks well in your office but am not a bit surprised. The bill is enclosed. It is too bad that the price is so low as it will not reduce your surtaxes much. Maybe we can find you a Gilbert Stuart for about sixty-five thousand dollars.

I was quite certain that you and Mrs. Spaeth would be enthusiastic about the Breinin. In my estimation it is the finest of his religious paintings and makes an ideally complement for "At the Beach". The price of this painting is \$900, the same as the one at the Museum of Modern Art.

Sheeler has asked me whether you had sent me the address. He has just completed a superb new painting and is ready for something else. When the photographs arrive and when Mr. Treck furnishes the information, Sheeler can decide whether he wants to get started on this new project. It would be a wonderful thing for you to have both, as a painting and as business propaganda.

I hope that you and Mrs. Spaeth will be in New York soon. Meanwhile, may I wish you both a very Happy New Year.

Sincerely yours

EGHLa